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In this issue . . .

Artist Index 8- 12

Artist and Management Sections 13-217

Management Sections

Roberta Bailey Management 13- 17

M. P. Bichurin 18- 21

Herbert Barrett Management 23- 27

Genia Cherkassky 28- 31

Colbert-LaBerge 32- 33

Columbia Artists Management, Inc. 35-114

Concert Associates Inc. 116-119

Cosmetto Artist Management 120-121

Clarence E. Cramer Management 122-125

The Friedberg Management, Inc. 130-133

Giesen & Boomer, Inc. 134-137

Inter-Allied Artists Corp. 142-151

Ludwig Lustig 160-161

Matthews-Birkin Associates 164-165

William Morris Agency, Inc. 166-167

Felix W. Salmaggi Associates 168

National Artists Corp. 169-202

S. Hurok 188-191

Constance Wardle 214-215

Ronald Wilford Associates, Inc. 216-217

Teacher Index 219

National Music Council 221-222

Symphony Orchestras (USA) 223-243

Symphony Orchestras (Foreign) 243-250

Opera Companies (USA) 254-262

Opera Companies (Foreign) 263-266

National Guild of Piano Teachers 267-269

Publishers Listing 270-274

Managers Listing 275-282

Personal Representatives 282

Contests and Awards 283-287

Recording Companies 288

Foreword

MUSICAL COURIER will be 77 years old this February. During this long and active period, which coincides with the musical coming of age of this country, it has reported on the organization of new projects, the founding of new musical societies, gala openings of new opera houses and concert halls (we were eight years old at the opening of Carnegie Hall, three years old for the first opening night of the Metropolitan Opera House), and the achievements of musicians both great and small.

This year we are expanding our services by introducing a valuable new publication—*Musical Courier's* first annual *Directory Issue of the Musical Arts and Artists.*

Keeping in mind that the *Directory* will be used primarily as a booking issue, we have selected a publication date sufficiently early to serve the needs of artists, managements, educators, and various services in the field of music throughout 1957. It has also been our intention to expand the usefulness of this volume by incorporating a number of listings available in no other single volume. These include symphony orchestras, opera companies, opera houses, managements, recording companies, publishers, contests, and awards.

We realize that, despite every effort to make these listings as complete and accurate as possible, some errors and omissions will undoubtedly be brought to our attention. In a few instances information failed to arrive, or arrived after our press date. Inasmuch as we plan to make this issue an annual feature, we welcome notification of any erroneous or omitted information as well as suggestions for other useful data to be added in future *Directories.*

Gid D. Waldrop

Artist Index

SOPRANOS

Adele **Addison** 170, **172**
Pierrette **Alarie** 36
Licia **Albanese** 36
Helen **Alexander** **22**
Rose **Bampton** 170
Mimi **Benzell** 36
Erna **Berger** 160
Gloria **Bernadette** 168
Adelaide **Bishop** 160
Peggy **Bonini** 160
Mary **Bothwell** 245
Beverly **Bower** 36
Laura **Castellano** 170
Christina **Cardillo** 36
Anita **Cerquetti** 217
Marie **Chavannes** 160
Mara **Coleva** 170
Nadine **Conner** 36, **67**
Dorothy **Cothran** **123**
Phyllis **Curtin** 36, **74**
Suzanne **Danco** 170
Rosina **Da Rimini** 170
Ellabelle **Davis** 130
Gloria **Davy** 36
Lisa **Della Casa** 36, **76**
Victoria **De Los Angeles** 170, 189
Emelina **De Vita** 160
Maria **Di Gerlando** 160
Mattiwilda **Dobbs** 170, 189
Nina **Dova** 136
Saramae **Endich** 36
Eileen **Farrell** 36
Ellen **Faull** 217
Jean **Fenn** 170
Sarah **Fleming** 36
Leyla **Gencer** 36
Barbara **Gibson** 36
Theresa **Greene** 36
Hilde **Gueden** 36
Irene **Guest** 168
Josephine **Guido** 168
Joan **Hammond** 170
Ewan **Harbrecht** 36
Margaret **Harshaw** 217
Elizabeth **Humphrey** 122
Laurel **Hurley** 160, **161**
Irene **Jordan** 170
Sena **Jurinac** 36
Omega **King** 280
Heidi **Krall** 36
Magda **Laszlo** 217
Dorothea Dix **Lawrence** **142**
Eva **Likova** **156**
Gloria **Lind** 36
Gertrude **Lindhurst** 246
Aase **Loevberg** 36
Pilar **Lorengar** 170, 189
Hortense **Love** 245
Virginia **MacWatters** 170
Elaine **Malbin** 36
Lois **Marshall** 36
Thelma **Mitesky** **162**, 246
Dorothy **Maynor** 36
Jan **McArt** 167
Zinka **Milanov** 170
Anna **Moffo** 36
Mariquita **Moll** 160, 170
Jacquelynne **Moody** 160
Patrice **Munsel** 170, 189
Herva **Nelli** 170
Birgit **Nilsson** 170
Virginia **Parker** 281
Roberta **Peters** 170, 189
Lily **Pons** 36
Leontyne **Price** 36, **96**
Rebecca **Radcliffe** 170, **192**
Lisa **Roma** **263**
Sandra **Rosi** 160
Bidu **Sayao** 23
Elisabeth **Schwarzkopf** 32
Irmgard **Seefried** 36
Janet **Seymour** 215
Beverly **Sills** 170
Sylvia **Stahlman** 36
Eleanor **Steber** 36, **102**
Antonietta **Stella** 36
Teresa **Stich-Randall** 36
Polyna **Stoska** 36
Rita **Streich** 32
Renata **Tebaldi** 36
Dorothy **Warenskjold** 36, **105**
Marlys **Watters** 170
Camilla **Williams** 36
Dolores **Wilson** 36
Lilly **Windsor** 246
Frances **Yeend** 36, **113**

MEZZO-SOPRANOS

Betty **Allen** 117, **118**
Frances **Bible** 36, **65**
Edith **Evans** 160
Herta **Glaz** 130
Jane **Hobson** 36
Martha **Lipton** 36
Inez **Matthews** **144**
Joan **Maxwell** 170
Sadie **McCollum** 160
Mary **McMurray** 36
Nan **Merriman** 36
Mildred **Miller** 36
Rosalind **Nadell** 170
Doris **Okerson** 215
Mona **Paulee** 246
Helen **Rovell** **206**
Muriel **Smith** **209**
Rise **Stevens** 36
Gladys **Swarthout** 36
Jennie **Tourel** 23
Marguerite **Willauer** 160

CONTRALTOS

Marian **Anderson** 170, 189
Fedora **Barbieri** 170
Marisha **Data** **34**
Freda **Draper** 280
Maureen **Forrester** 36
Beatrice **Krebs** 13
Jean **Madeira** 160, 170
Margery **Mayer** 160

(Boldface page number indicates display advertisement)

Elena **Nikolaidi** 36
Audrey **Paul** **125**
Sonia **Sharnova** 281
Carol **Smith** 36
Blanche **Thebom** 170, 189
Claramae **Turner** 170, **200**
Lucretia **West** 32

TENORS

Charles **Anthony** 160
Kurt **Baum** 170
Jussi **Bjoerling** 36
John **Carter** 36
Leslie **Chabay** 117
Eugene **Conley** 36, **72**
Jon **Crain** 36, **69**
Davis **Cunningham** 170
Albert **Da Costa** 36
Alfred **Deller** 32
Donald **Dickson** 36
John **Druary** 170
Paul **Franke** 170
Walter **Fredericks** 110
Howard **Fried** 160
David **Garen** 130
Nicolai **Gedda** 217
Costanzo **Gero** 168
Thomas **Hayward** 170
Charles **Kullman** 36
Mario **Lanza** 36
Lloyd Thomas **Leech** 160
Richard **Lewis** 23
William **Lewis** **28**
David **Lloyd** 36
John **McCollum** 36
James **Melton** 170
Joseph **Mordino** 168
Andrea **Nicolai** 170
Ralph **Nielsen** **125**
Jan **Peerce** 170, 189, **190**
Frank **Poretto** 160
Robert **Price** 13
Robert **Rounseville** 170
Eddy **Ruhl** **204**
Leopold **Simoneau** 36, **100**
Brian **Sullivan** 36
Richard **Tucker** 36
Cesare **Valletti** 170, 189
Howard **Vandenburg** 160
Luigi **Vellucci** 160
Richard **Verreau** 170

BARITONES

David **Aiken** 160
Joseph **Boardman** 170
Sesto **Bruscantini** 36
Walter **Cassel** 36, **66**
Todd **Duncan** 36
Daniel **Duno** 160
James **Farrar** 160
Norman **Farrow** 130
Igor **Gorin** 36, **68**
Frank **Guarrera** 170
Mack **Harrell** 170
Ralph **Herbert** 160
John **Herrick** 245
Bernard **Izzo** 122
Herbert **Janssen** 160
Robert **Kirkham** 36
John **Langstaff** 32
George **London** 36, **90**
Cornell **MacNeil** 160
Robert **McFerrin** 117
Philip **Maero** 170
Morley **Meredith** 170, **183**
Robert **Merrill** 170
Mac **Morgan** 36
Miles **Nekolny** **203**
Hernan **Pelayo** 136
Hermann **Prey** 32
Michael **Rhodes** **150**
Aksel **Schiotz** 13
William **Shriner** 160
Martial **Singher** 23
Gerald **Smith** **138**
Gerard **Souzay** 36
Edwin **Steffe** 36
Donald **S enberg** 248
Louis **Sudler** 122
Thomas L. **Thomas** 36, **105**
Hugh **Thompson** 170
Theodor **Uppman** 36
William **Warfield** 36, **108**
Leonard **Warren** 170, **189**
Lawrence **Winters** 36
Alfred **Zega** 215

BASS-BARITONES

Lorenzo **Alvary** 36
Boris **Christoff** 170, 189
Deszo **Ernster** 170
Andrew **Foldi** 249
Donald **Gramm** 217
Joshua **Hecht** 160
Jerome **Hines** 170, 189
Bruce **Mackay** 170
Paul **Matthen** 215
Nicola **Moscona** 170
Carl **Palangi** 170
James **Pease** 170
Joseph **Rouleau** 170
Jan **Rubes** 36
Joseph **Salvador** 168
Paul **Schoeffler** 170
Norman **Scott** 36
Cesare **Siepi** 36
Kenneth **Smith** 36
Yi-Kwei **Sze** 36, **114**
Giorgio **Tozzi** 36
Norman **Treigle** 160
Lawrence **Turner** 246

CELLISTS

Pierre **Fournier** 130, **133**
Raya **Garbousova** 170
Antonio **Janigro** 117
Edmund **Kurtz** 37
Zara **Nelsova** 32
Aldo **Parisot** 277
Cesare **Pascarella** 249
Gregor **Piatigorsky** 170, 189
Dudley **Powers** 122
Leonard **Rose** 37
Joseph **Schuster** 170, **196**

COMEDIENNES

Gracie **Fields** 167
Joyce **Grenfell** 167
Anna **Russell** **135**

COMPOSERS

Mary **Howe** **232**
Julia **Smith** **211**
Eleanor Remick **Warren** **231**

CONDUCTORS

Paul **Csonka** 160
Massimo **Freccia** **78**
Carlo Maria **Giulini** 189
Enrico **Leide** **154**
Thomas **Mayer** 160
Carlo **Moresco** 242
Mishel **Piastro** 122
Fritz **Reiner** 189
Joseph **Rosenstock** 160
Julius **Rudel** 160
William **Steinberg** 189
Virgil **Thomson** 117
Albert **Tipton** 122
William **Yarborough** **151**

DANCE

American Ballet Theatre 39, **42**
Ballet & Ballads 37
Bhaskar & Company 137
Les Ballets Janine **Charrat** De France 39, **54**
Paul **Draper** 32
Angna **Enters** 136
Carola **Goya and Matteo** 171, **178**
Jose **Greco & His Company** Of Spanish Dancers 167
The Robert **Joffrey Theatre Ballet** 37, 117
Iva **Kitchell** 171
Nora **Kovach** & Istvan Rabovsky 171, 189
Harald **Kreutzberg** 160
Lola **Montes** and her Spanish Dancers 37
National Ballet of Canada 166
Ruth **Page's** Chicago Opera Ballet..38, **48**
Payne Dancers 249
Royal Danish Ballet 38
Sadler's Wells Ballet 171, 189
Marina **Svetlova** 37, **95**
Cilli **Wang** **134**

FRENCH HORN

Joseph **Eger** 170, **176**

GUITARISTS

William **Clauson** 136
Richard **Dyer-Bennet** 170
Guy **Horn** **212**
Andres **Segovia** 170, 189

HARMONICA

John **Sebastian** 23

HARPISTS

Artiss **De Volt** 215, 246
Mildred **Dilling** 36, **77**
Marcel **Grandjany** 121
Carlos **Salzedo** 170

HARPSICHORDISTS

Ralph **Kirkpatrick** 23
Sylvia **Marlowe** 121
Karl **Richter** 13
Fernando **Valenti** 32

INSTRUMENTAL ENSEMBLES

Alard Quartet 171
Albeneri Trio 33
Alma Trio 37
Amadeus Quartet 33
American Piano Trio **153**
American Symphony of New York....**155**
The **Amsterdam Duo** 117
The **Angelaires** 37
Barylli Quartet 33
Beaux Arts Trio 37
Berkshire Quartet 33
Boston Pops Tour Orchestra 39
Brink and Pinkham Duo 33
Budapest String Quartet 130, **131**
Chicago Civic Orchestra **222**
Czech Philharmonic Orchestra.....38, **50**
Charlotte and Artiss **de Volt** 215
Eger Players 171, 177
Guy & Monique **Fallot** 121
Festival Quartet 37, **55**
Arthur **Fiedler** & Boston Pops Tour Orchestra 39
The **Fine Arts** Quartet 117
Florence Festival Symphony Orchestra 39, **44**
Gotham Concert Trio 37
Griller String Quartet 171
Hollywood String Quartet 117
Houston Symphony Orchestra 171
Hungarian Quartet 33
Juilliard Quartet 33
Knickerbocker Chamber Players **168**
Koeckert Quartet 33
Loewenguth Quartet 33
Longines Symphonette 122
Manhattan Concert Orchestra 39
Mantovani and his New Music.....39, **58**
Marlinn String Trio 122
Robert **Masters** Quartet 33
Robert **Maxwell** & His Rhythm Players 167
Music for Tonight 122
The **New Art** Wind Quartet 117
New York Pro Musica 217
New York Trio 130
New York Woodwind Quintet 23
Paganini Quartet 37
Pasquier Trio 33
Pro Musica Antiqua 33
Quartetto Italiano 33
Quintetto Boccherini 33
The **Rabinofs** 171
Rococo Ensemble 33
Rudie Symphonette 37
Saidenberg Little Symphony 33
Salzedo Ensemble 170
Smetana Quartet 33
I **Solisti Di Zagreb** 117
Stradivarius Society 23
Totenberg Instrumental Ensemble 37, **112**
Trio Di Trieste 33
Tulsa Opera, Inc. **256**
Valenti-Wummer Duo 33
Vienna Octet 33
Virtuosi di Roma 38, **52**
Randy **Weston** Trio 137
Teddy **Wilson's** Concert Jazz 39, **64**
Young Men's Symphony Orchestra of New York **224**

MARIMBIST

Vida **Chenoweth** 136

ORGANISTS

Nita **Akin** 33
Robert **Baker** 33
Pierre **Cochereau** 13

Claire **Coci** 33
David **Craighead** 33
Catharine **Crozier** 33
Jeanne **Demessieux** 33
Richard **Ellsasser** **128**
Virgil **Fox** 13, **15**
Fernando **Germani** 33
Hugh **Giles** 33
Jean **Langlais** 33
Richard **Leibert** 136
George **Markey** 33
Marylin **Mason** 33
Alexander **McCurdy** 33
Donald **McDonald** 13
Robert **Noehren** 33
Flor **Peeters** 33
Karl **Richter** 13
Michael **Schneider** 33
Alexander **Schreiner** 33
William **Teague** 33
Arden **Whitacre** 33

PIANISTS

Jacques **Abram** 137
Geza **Anda** 36
Stell **Andersen** 23
Claudio **Arrau** 36
Stanley **Babin** 36
Gina **Bachauer** 170
Wilhelm **Backhaus** 23
Paul **Badura-Skoda** 36
Daniel **Barenboim** 170, 189
David **Bar-Illan** 117
Joseph **Battista** 36
Jorge **Bolet** 36
Doris Hevener **Bolvig** 246
Yury **Boukoff** 171
Alexander **Brailowsky** 36
Jean **Casadesus** 36
Robert **Casadesus** 36
Richard **Cass** 36
Aldo **Ciccolini** 217
Van **Cliburn** 36, **70**
JoAnn **Crossman** 248
Clifford **Curzon** 36
Henri **Deering** 171
Cor **De Groot** 171
Jacques **de Menasce** 23
Joerg **Demus** 171
Ray **Dudley** 36
Philippe **Entremont** 117, **119**
Rudolf **Firkusny** 36
Leon **Fleisher** 36
Sidney **Foster** 171
Vera **Franceschi** 36
Doris **Frerichs** 245
Orazio **Frugoni** 13, **16**
Rudolph **Ganz** **115**, 242
Herman **Godes** 36
Glenn **Gould** **139**
Gary **Graffman** 36, **84**
Leonid **Hambro** 130
Heinz **Hammerman** 171
Paul **Harelson** **214**
Clara **Haskil** 36
Nicole **Henriot** 36
Myra **Hess** 130
Natalie **Hinderas** 36
Isabel **Horner** **140**
Mieczyslaw **Horszowski** 32
Leonard **Hungerford** 130
Eugene **Istomin** 36, **86**
Amparo **Iturbi** 171
Jose **Iturbi** 171
Byron **Janis** 36
Grant **Johannesen** 36
Alton **Jones** 242
Lilian **Kallir** 130, **132**
Louis **Kentner** 36, **82**
Helen **Kettner** **152**, 249
Bozidar **Kunc** 171
Jacob **Lateiner** 171
Theodore **Lettvin** 36
Seymour **Lipkin** 171
Eugene **List** 36, **88**
Moura **Lympany** 23
Malcuzynski 36
Ozan **Marsh** 36
Ann Thompson **McDowell** 238
Robert **McDowell** 171
Marienka **Michna** 245
Benno **Moiseiwitsch** 23
Gerald **Moore** 137
Robert **Mueller** 171, **184**
Guiomar **Novaes** 23
Blythe **Owen** 249
Leonard **Pennario** 36, **94**
John **Pennink** 117
Eunice **Podis** **146**
Rudolph **Reuter** 281
Artur **Rubinstein** 171, 189
Natalie **Ryshna** 36
Dean **Sanders** 137
Gyorgy **Sandor** 130
Sanroma 36
Pietro **Scarpini** 217
Maxim **Schapiro** 32
Robert **Schrade** **20**
Philippa **Schuyler** **207**
Rudolf **Serkin** 36
Rhea **Shelters** 122, 243
Constance **Shirley** **212**
Ruth **Slenczynska** 171
Julia **Smith** **211**
Hilde **Somer** 121
Claudette **Sorel** **148**
Mary **Stretch** **213**
Andrejz **Tchaikovsky** 171
Alec **Templeton** 36, **98**
Maria **Tipo** 171, 189
Alexander **Uninsky** 171
Cara **Verson** 249
Earl **Wild** **30**
Konrad **Wolff** 32

DUO-PIANISTS

Appleton & Field 121
Robert & Gaby **Casadesus** 37
Ferrante & Teicher 171
Gold & Fizdale 37
Kohnop & Rubinstein 248
Luboshutz & Nemenoff 171
Marlowe Twins 167
Ernest & Miles **Mauney** 37, **92**
The **Medleys** 122, **124**
Nelson & Neal 171
Parsons & Poole 37
Josette & Yvette **Roman** 171, **202**
Stecher & Horowitz 117
Alfred & Herbert **Teltschik** 37
Vronsky & Babin 37, **106**
Whittemore & Lowe 37, **110**

VIOLINISTS

David **Abel** 37
Zlatko **Balokovic** **208**
Gabriel **Banat** 170, **174**
Robert **Brink** 32
Norman **Carol** 170
Giorgio **Ciompi** 32
David **Davis** **126**
Charlotte **deVolt** 215
Mischa **Elman** 37
Zino **Francescatti** 37
Eric **Friedman** 37, **80**
Joseph **Fuchs** 23
Carroll **Glenn** 37
Szymon **Goldberg** 37
Kenneth **Gordon** **138**
Betty-Jean **Hagen** 130
Heifetz 37
Helen **Kwalwasser** 130
Frances **Magnes** 32
Johanna **Martzy** 37
Menuhin 37, **83**
Nathan **Milstein** 170
Jeanne **Mitchell** **18**
Erica **Morini** 37
Julian **Olevsky** 170, **186**
Margaret **Pardee** **159**
Enzo **Pascarella** 249
Dorothy **Phillips** **158**
Michael **Rabin** 37
Benno **Rabinof** 170
Ruth **Ray** 249
Hermine Hegedus **Reyes** 244
Ruggiero **Ricci** 170
Aaron **Rosand** 170, **194**
Robert **Rudie** 37
Wolfgang **Schneiderhan** 37
Berl **Senofsky** 37, **99**
Oscar **Shumsky** 170, **198**
Tossy **Spivakovsky** 37
Isaac **Stern** 170, 189
Joseph **Szigeti** 170
Roman **Totenberg** 37, **112**
Michael **Tree** 217
Ruben **Varga** 170
Elisabeth **Waldo** **212**
Eunice **Wennermark** 238
Camilla **Wicks** 37
Scott **Willits** 284
Florian **Zabach** 167
Zvi **Zeitlin** 37

VIOLISTS

Paul **Doktor** 32
Lillian **Fuchs** 23
William **Primrose** 37

VOCAL ENSEMBLES

The **American Concert Choir** & Orchestra 23, **24**
American Opera Society 23
Frances **Archer** & Beverly Gile 37
Bach Aria Group 23, 23
Barri Opera Company 32
Boys Town Choir 244
The Carolers Trio 37
Cavalcade of Songs 171
The Chanticleers 117
The Columbus Boychoir 117
The Concertmen 37, **60**
Continental-Aires 171, **175**
The **Don Cossack** Chorus 117
Die **Engelkinder** 171
The **English Singers** of London.. 171, 189
Gilbert & Sullivan Duo 171
Kedroff Vocal Quartet 121
The **Little Chorale** 117
The **Little Opera** Company 37
The **Little Singers** of Paris **120**, 244
Lyric Quartet 215
Marais & Miranda 171, **180**
The **Master Singers** 38
Men of Song 171, **182**
NBC Opera Company 38, **40**
New Faces in Music 171
Obernkirchen Children's Choir..... **39**, **49**
Orfeon Choir of Portugal 166
The **Pamplona** Choir From Spain..... 117
Paulist Choir of Chicago 244
Piccola Scala 166
Randolph Singers 33
Revelers Quartet 37
Robert **Scott** Chorale 238
Serenaders Male Quartet 122
Theatre Men 122
Tucson Arizona Boys Chorus 37, **62**
Tulsa Opera, Inc. **256**
Varel et Bailly 121
The **Vienna** Choir Boys 171, 189
The Roger **Wagner Chorale** 117
Wagner Opera Company, Inc. **206**
Fred **Waring** & His Pennsylvanians.. 167
Warren Boy Choir of Pennsylvania.. 164
The **Wayfarers** 171
The **Welch** Chorale 121
Westminster Choir 130

SPECIAL PROGRAMS

The **American** Mime Theatre 166
The **Black Watch** with the Massed Pipers, Highland Dancers & Regimental Band 171, 189
"Carmen & Don Jose" 122, **125**
Concert versions of operas in English by John Gutman 160
Concerto Festival 39
Concerts In Latin Moods..... **212**
Clarence **Cramer's** Opera Festival..... 122
Alfred **Deller** Trio 33
De Paur's Opera Gala 38, **56**
The **Dublin** Players 217
Johnny **Eaton** Ensemble 171
Encyclopedia of Jazz 167
George **Feyer** 171
Stan **Freeman** 171
Boris **Goldovsky** "Piano Portraits"....171
Lotte **Goslar's** Pantomime Circus 117
"In Operetta Time" 122
Kwalwasser & Hambro..... 130
Eugene **List** & Carroll Glenn 37
Little Orchestra Society 38
David & Maria **Lloyd** 37
Luboshutz, Nemenoff & Goldovsky....171
Marcel **Marceau** 217
The **Marionette** Theatre of Braunschweig 166
Etta **Moten** **34**
Pictures In The Hallway 137
Irmgard **Seefried** & Wolfgang Schneiderhan 37
Leopold **Simoneau** & Pierrette Alarie 37
Sudler-Powers-Shelters Trio 122
Vienna On Parade 38, **46**

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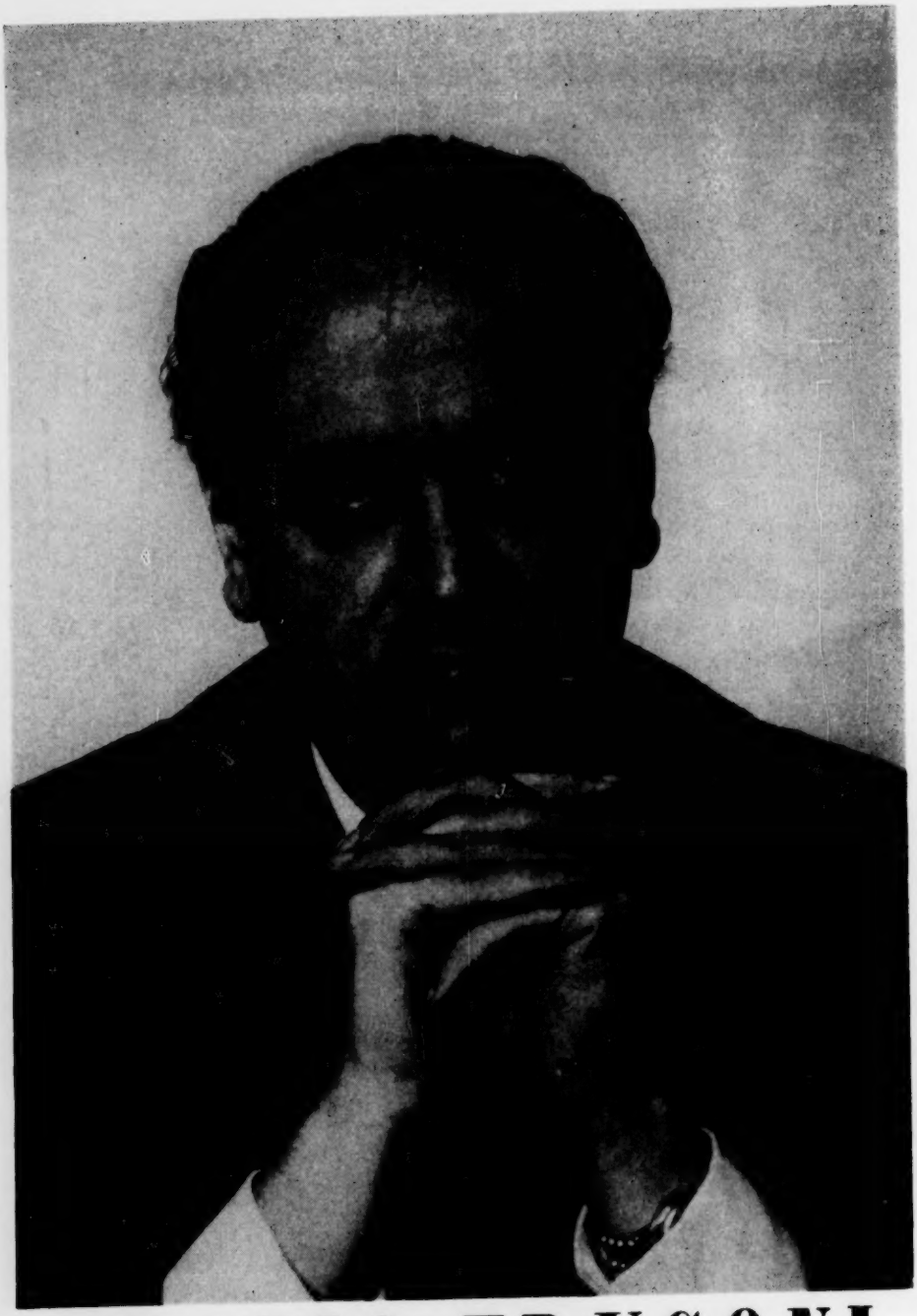

ORAZIO FRUGONI

pianist

MUSICAL COURIER

Born in Switzerland in 1921, Orazio Frugoni began studying piano at the age of nine, received his diploma from Milan's Giuseppe Verdi Conservatory, and took Alfredo Casella's finishing courses. Among the many prizes his outstanding musicianship has won for him was the 1945 Prix de Virtuosite from the Geneva Conservatory.

Besides many concert and recital appearances throughout Europe, Frugoni was a regularly featured artist on the Swiss radio. He came to the United States in 1947, still maintaining his yearly European concert tours. In 1952 he received an appointment as professor in piano at the Eastman School of Music in Rochester. His numerous Vox recordings attest his faultless musicianship and his superb technical skill.

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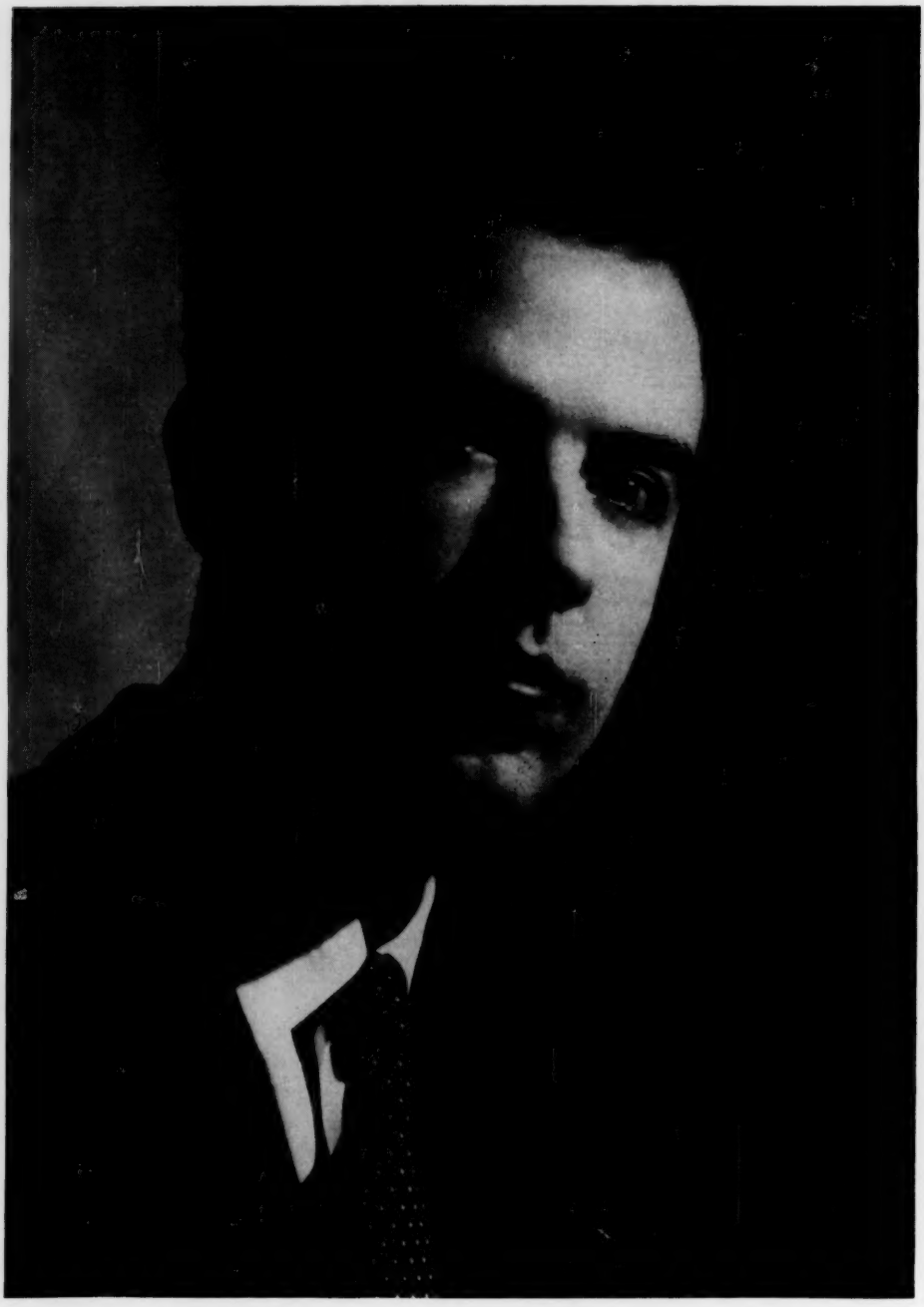
In 1956 Jeanne Mitchell after her first European tour was re-engaged for an even more extended tour in 1957. During the summer months she will tour for the first time South America.



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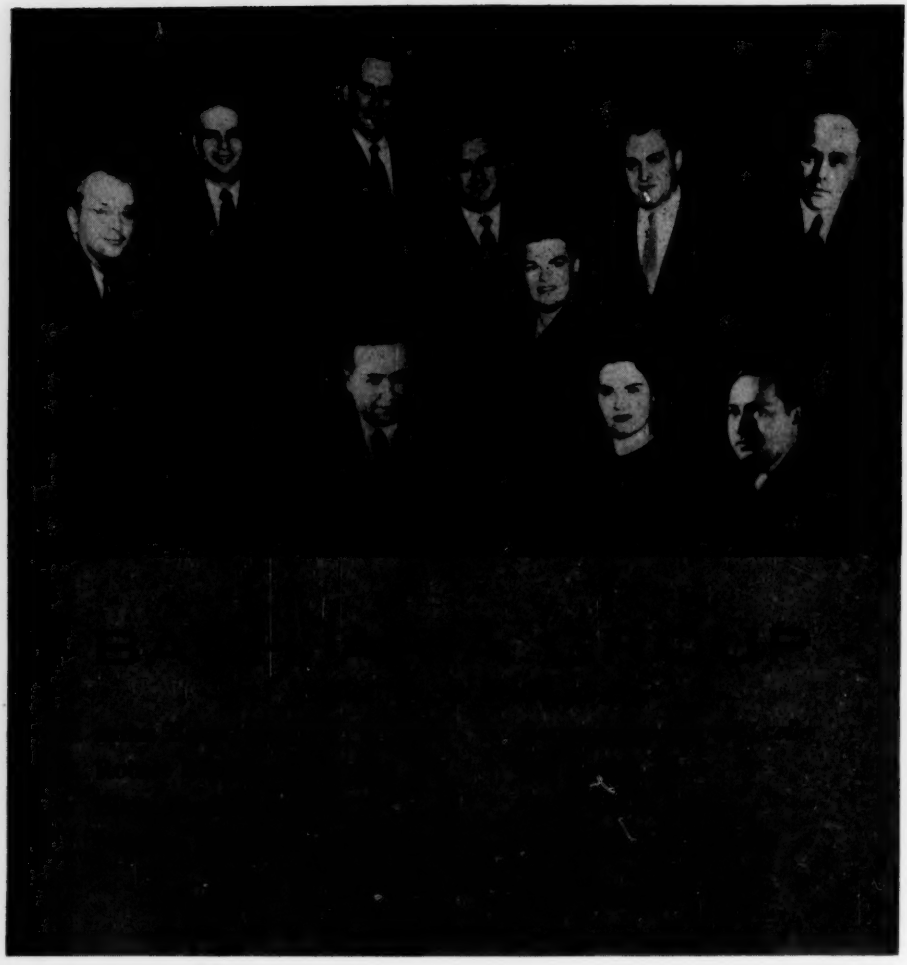
The programs of the American Concert Choir and Orchestra are presented in cooperation with The American Choral Foundation, Inc.



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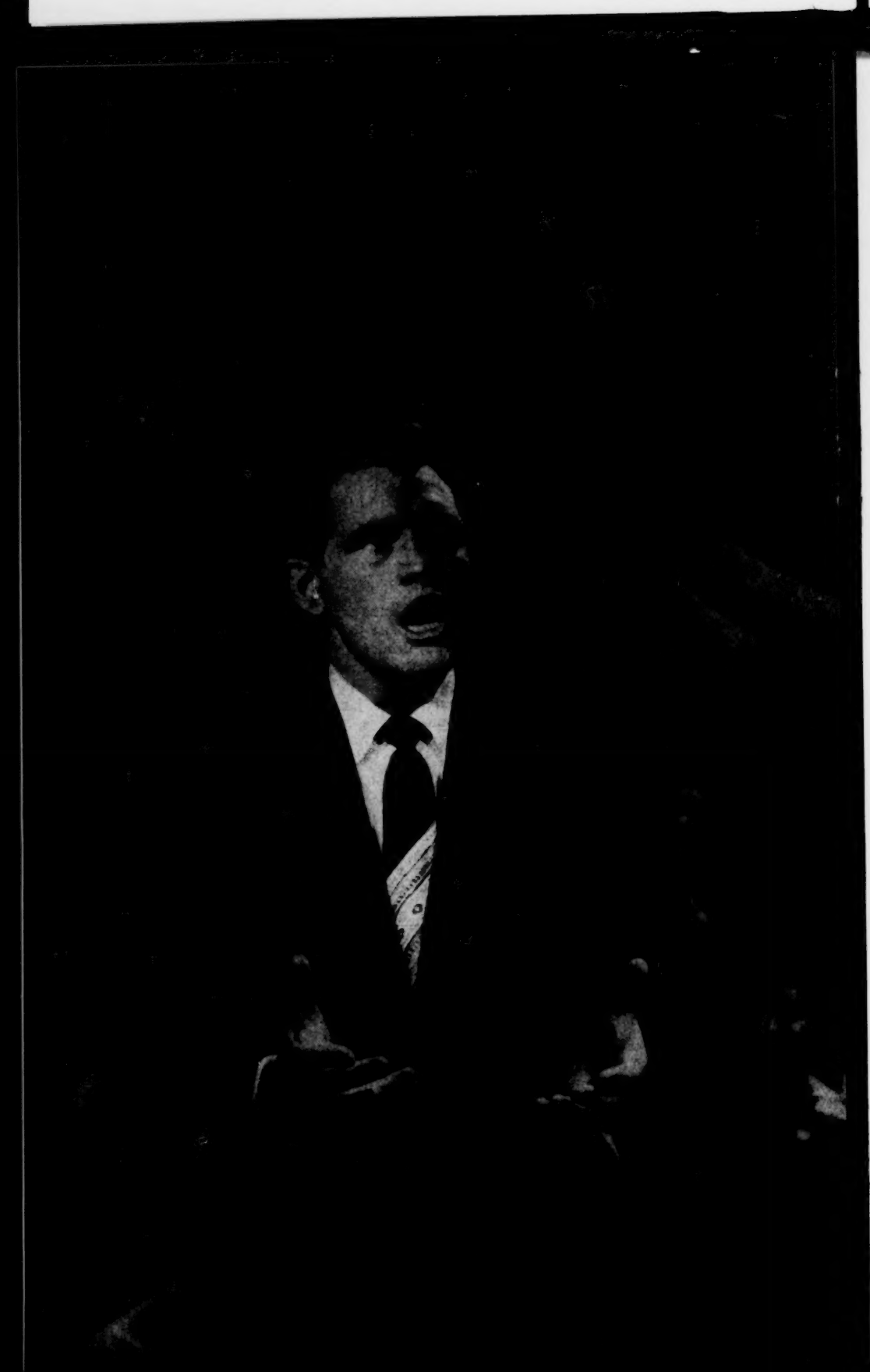

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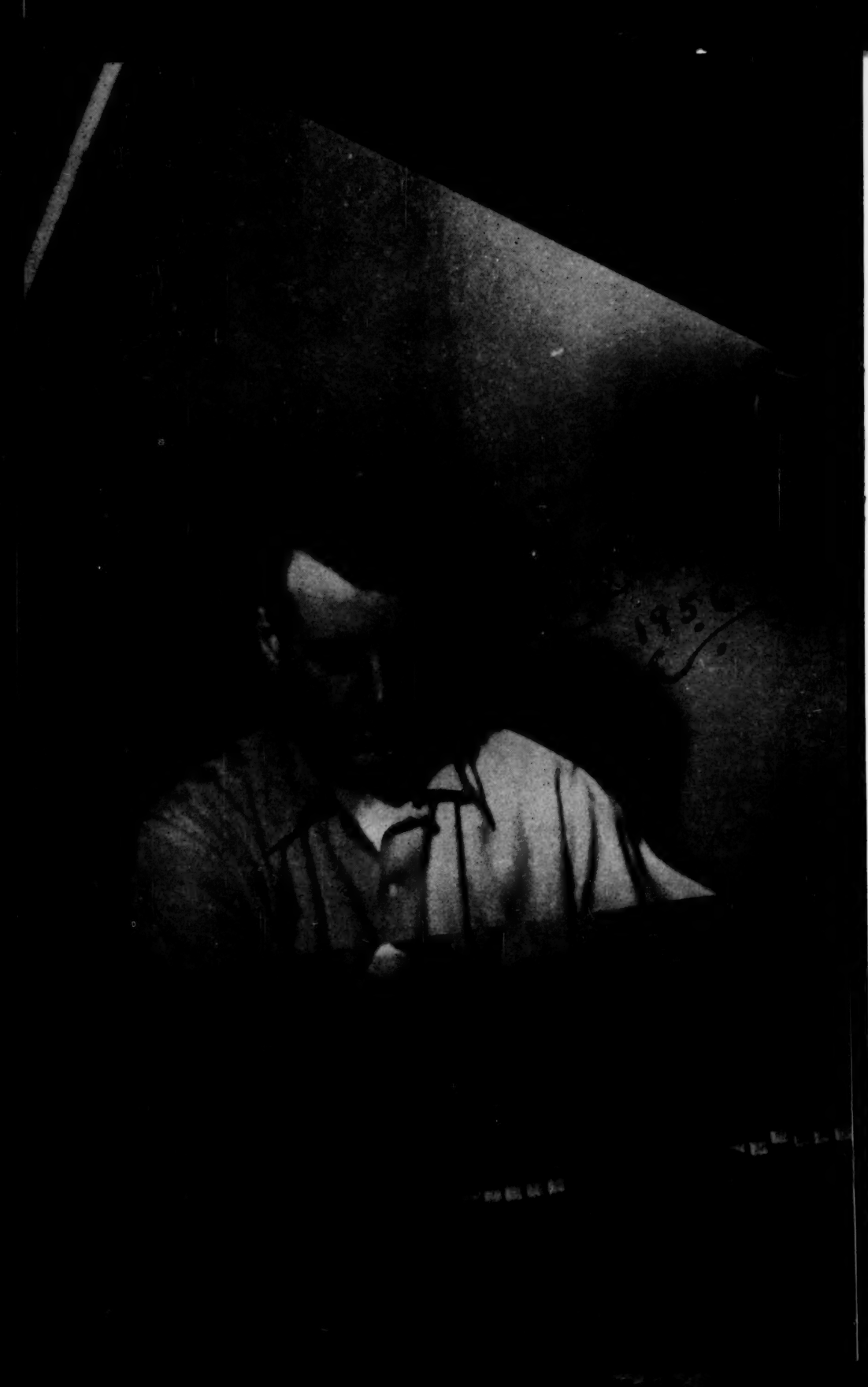

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First Time in America!

CZECH PHILHARMONIC ORCHESTRA

(100 Members)

KAREL ANCERL, *Conductor*

February-March, 1958

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Company of 55

LEONARD DE PAUR, Conductor

Mixed Chorus - Orchestra - Leading Soloists

4th American Tour

VIRTUOSI di ROMA

RENATO FASANO, Conductor

By arrangement with Albert Morini

Special, for Limited Tour Oct. 1957

LITTLE ORCHESTRA SOCIETY

THOMAS SCHERMAN, Conductor
VRONSKY & BABIN, Duo Pianists
FAYE EMERSON, Narrator

Program will conclude with Saint Saens Carnival of Animals with Miss Emerson reciting the witty verses of Ogden Nash.

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First American Tour Oct. 3 to Dec. 12, 1957

SYMPHONY ORCHESTRA
of the
FLORENCE FESTIVAL
(Orchestra del Maggio Musicale Fiorentino)

Co-Conductors, CARLO ZECCHI and FRANCO FERRARA — Company of 97

Under the patronage of the Italian Government
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AMERICAN
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with
Kaye, Kriza, Serrano, Bruhn
One of the great dance companies of the world.
Coast to coast tour opening in California in August
New Ballets — Lucia Chase & Oliver Smith, *Directors*

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LES BALLETS
JANINE CHARRAT
DE FRANCE
France's Premiere Danseuse and her company of 14 in exciting new repertory.

Fourth American Tour
OBERNKIRCHEN CHILDREN'S CHOIR
EDITH MOELLER, *Conductor* — (36 voices)

CONCERTO FESTIVAL
EUGENE LIST, Pianist
And the Knickerbocker Players
Company of 13, including Solo Trumpet.
Program includes concerti of Torelli, Bach, Shostakovich, Liszt, Gottschalk.

Return of the Great Recording Maestro
MANTOVANI
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An Overwhelming Drawing Card
from Coast to Coast

ARTHUR FIEDLER
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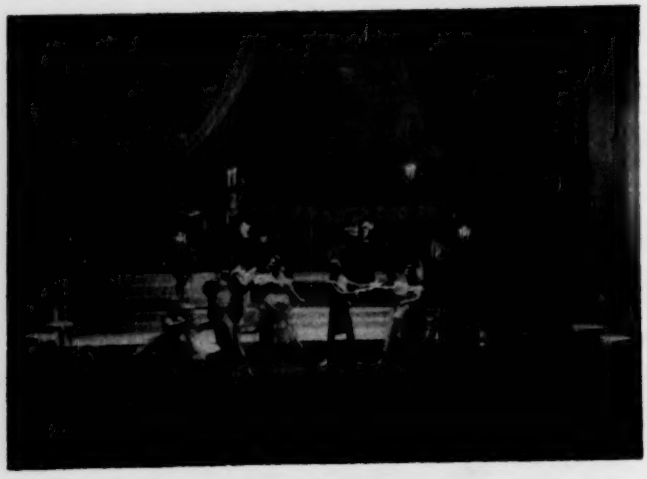
TOUR ORCHESTRA
By Arrangement with the Boston Symphony
Season 1958 - 59

New! First Time on Tour
TEDDY WILSON'S CONCERT JAZZ
Starring TEDDY WILSON and his Trio
Company of 8 including ensemble of leading contemporary Jazz musicians with vocalist and dancer in a concertgoer's excursion through the wonders of jazz. Produced by Peter Dean and Robert Altfield.

Harry John Brown, Conductor
and the
Manhattan Concert Orchestra
Orchestra of 21. Program includes "Siegfried Idyll," "Carmen" Suite plus music of Vienna, Paris and Broadway 1956.

"The Marriage of Figaro"

"Madam Butterfly"



"La Traviata"

First National Tour of 47 cities . . . . a Sparkling Success

NBC OPERA COMPANY

In addition to "THE MARRIAGE OF FIGARO" and "MADAM BUTTERFLY" this distinguished American Company will offer a completely new production of "LA TRAVIATA" on its second annual tour. The Company of 100 will again feature full-scale productions with brilliant casts and orchestra.

All productions will be sung in English

Produced by SAMUEL CHOTZINOFF

PETER HERMAN ADLER, *Music and Artistic Director*

"The Marriage of Figaro"

"Madam Butterfly"

"La Traviata"

Hear and see the NBC Opera Company on television. February 10th: La Grande Breteche by Stanley Hollingsworth (commissioned by NBC Opera Company). April 21st: La Traviata. Consult local newspapers for time and NBC stations.

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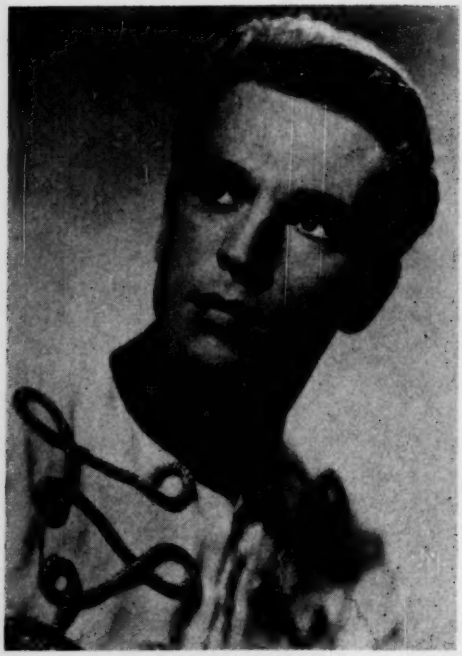

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COMPANY OF 100 **SYMPHONY ORCHESTRA**

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Now concluding its triumphant tour of Europe and the Middle East under the sponsorship of the State Department in the International Exchange Program administered by ANTA (American National Theatre and Academy).

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takes pride in announcing its tour direction
for 1957-58 season

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SYMPHONY ORCHESTRA OF THE FLORENCE FESTIVAL

Major orchestral news will be generated with the first American tour of the SYMPHONY ORCHESTRA OF THE FLORENCE FESTIVAL – ("Orchestra del Maggio Musicale Fiorentino") in the fall of 1957. One of the world's leading symphonic ensembles, this vibrant Italian orchestra, though established on a permanent basis the year around and as the official orchestra of the city of Florence, has long been identified with that city's famous May Festival.

Of all the great music festivals, none possesses the excitement of the "Maggio", that splendid outpouring of music and theatre which transforms the city of Florence into a mecca for multitudes of musical pilgrims every spring.

The Orchestra, under the direction of its co-conductors, Carlo Zecchi and Franco Ferrara, and imbued with this festival spirit, will bring its American audiences an unusual repertory. Together with the old masters, will be the new flavor of Italian symphonic masterpieces from the 17th century to the present – works of Vivaldi, Corelli, Respighi, Verdi and many other composers.

And for its first American tour, the Orchestra will introduce a new symphony, "Sinfonia Americana" in four movements, written by the young pianist, composer and conductor, Franco Mannino. Signor Mannino, at the age of 32, ranks with Italy's foremost living composers. His first opera, "Vivi", will receive its premiere at the celebrated Teatro San Carlo in Naples during the present season.

First performance rights of his "Sinfonia Americana", however are reserved for the forthcoming tour of the United States and Canada by the SYMPHONY ORCHESTRA OF THE FLORENCE FESTIVAL.

Tour Direction:

COLUMBIA ARTISTS MANAGEMENT INC.

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Exclusive Management:

ALBERT MORINI

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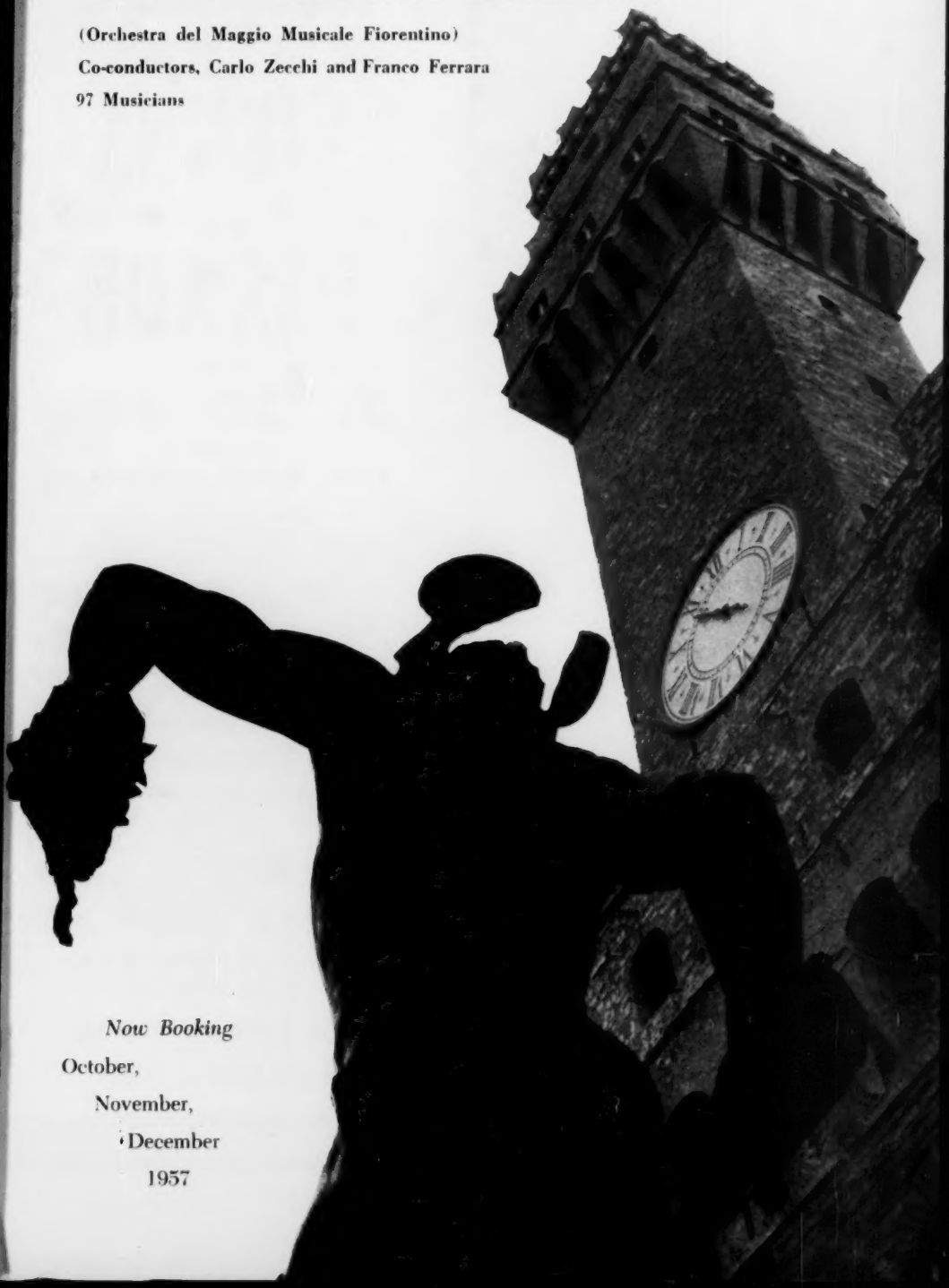
First American Tour

THE SYMPHONY ORCHESTRA OF THE FLORENCE FESTIVAL

(Orchestra del Maggio Musicale Fiorentino)

Co-conductors, Carlo Zecchi and Franco Ferrara

97 Musicians



Now Booking

October,

November,

December

1957

Capt. JULIUS HERRMANN
dapper Chevalier of the Baton
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NEW FROM THE HEART OF VIENNA

UNDER THE PATRONAGE OF HIS EXCELLENCY, JULIUS RAAB, CHANCELLOR OF AUSTRIA

Columbia Artists Management, Inc.
Presents

VIENNA ON PARADE

featuring the world famous

DEUTSCHMEISTER BAND

DIRECTED BY

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NOTE: This famous organization, The "K and K," (Kaiserlich und Koeniglich) was the favorite of the Emporer Franz Josef

PLUS THE SINGING BOYS & GIRLS of the VIENNA WOODS

A jolly mixed choir of youths from Vienna's famous outskirts in rousing folk songs

Accompanied by the famous

Grinzing Schrammeln Ensemble

(Waltzing Strings with Zither)

SOLOISTS

HEDY FASSLER, Soprano

ERWIN V. GROSS, Tenor

Entire Program Staged by Capt. Herrmann

COMPANY OF 65

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SPARKLING OPERETTA STARS,
HEDY FASSLER AND ERWIN v. GROSS
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THE WORLD FAMOUS DEUTSCHMEISTER BAND
THE SINGING BOYS AND GIRLS OF THE VIENNA WOODS

RUTH PAGE'S

Chicago Opera Ballet

WITH FAMOUS STARS,
CORPS DE BALLET AND
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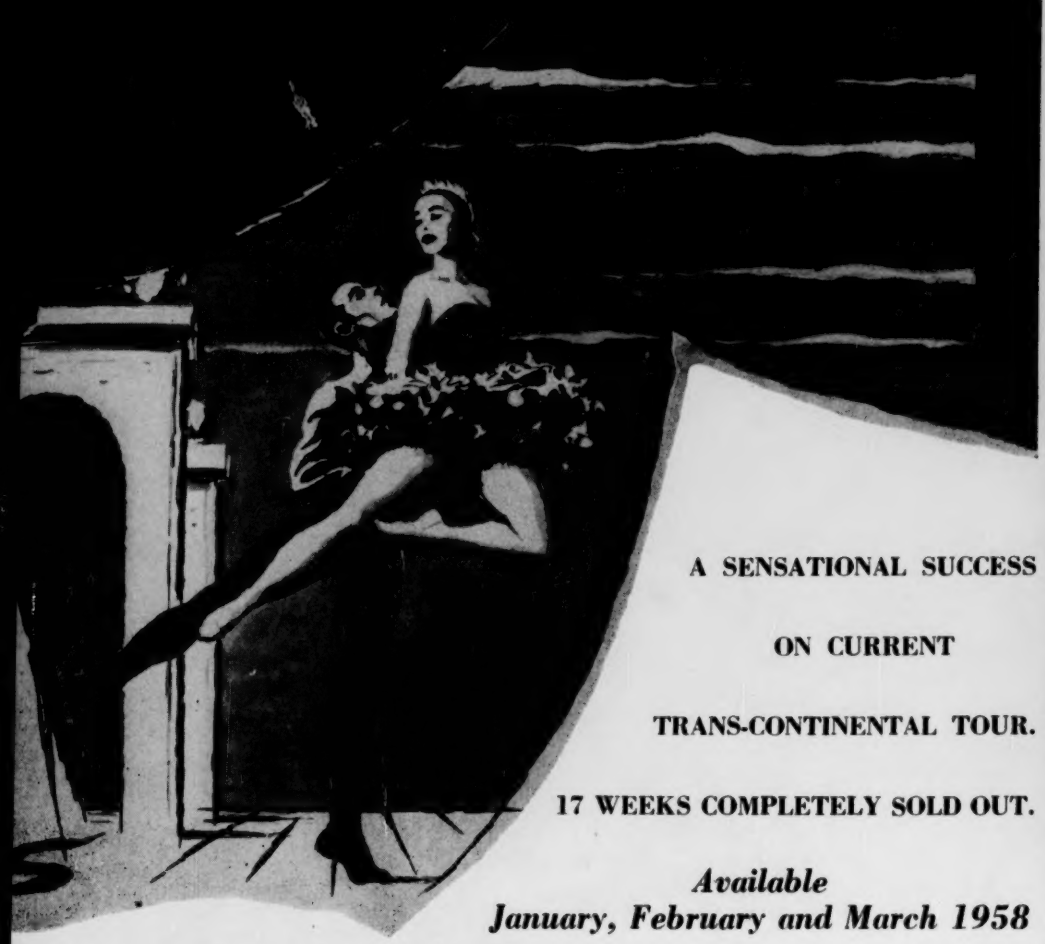

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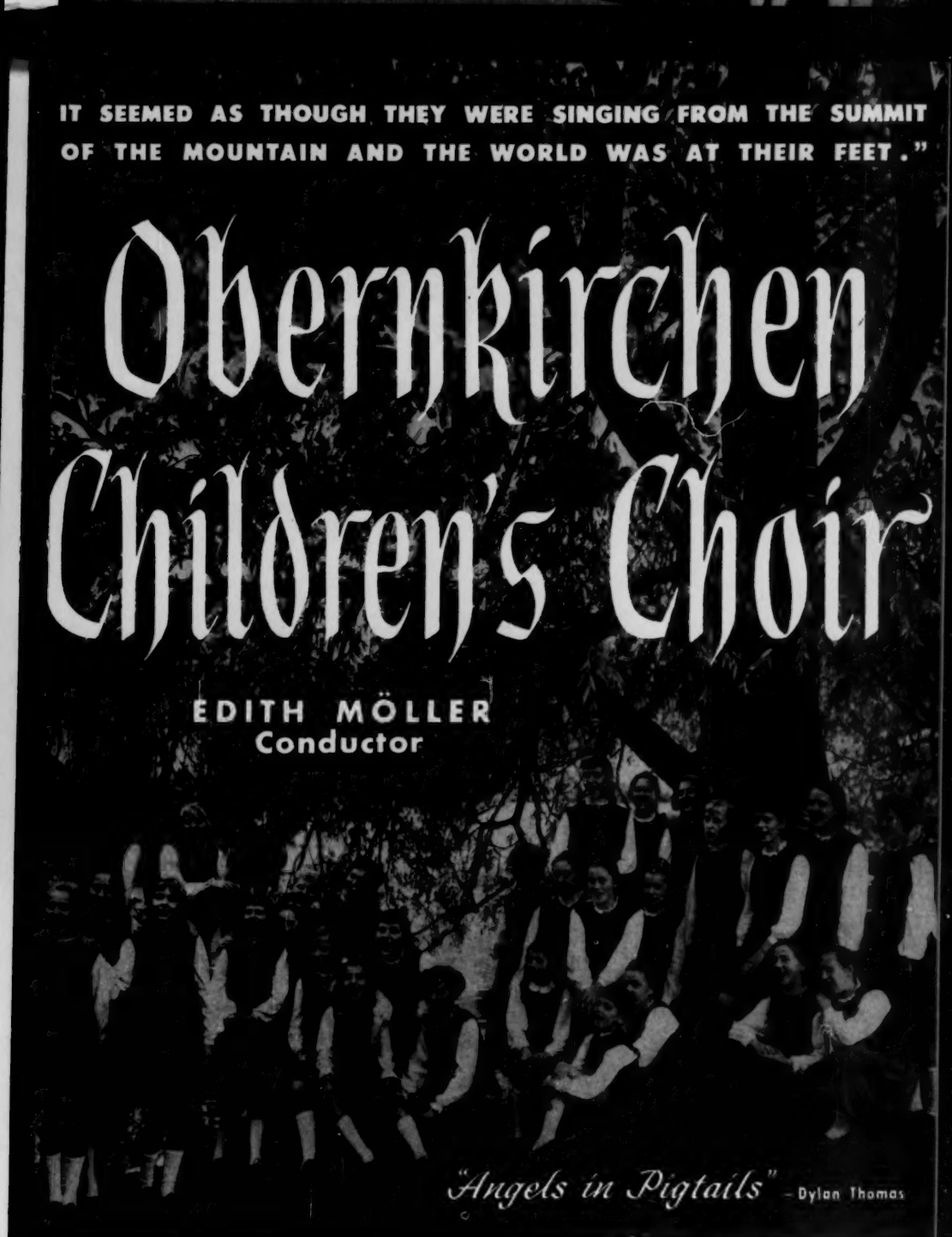
IT SEEMED AS THOUGH THEY WERE SINGING FROM THE SUMMIT OF THE MOUNTAIN AND THE WORLD WAS AT THEIR FEET."

Obernkirchen Children's Choir

EDITH MÖLLER
Conductor



"Angels in Pigtails" – Dylan Thomas

AVAILABLE February, March, April, 1958

Angel Records

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Czech PHILHARMONIC ORCHESTRA

100 Members

KAREL ANCERL • Conductor

FIRST TIME IN AMERICA!

Six week tour — February-March, 1958

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Direction: ANDRE MERTENS
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Decca Gold Label Records

From *The London Times*, October 9, 1956

"Three celebrated orchestras with honorable traditions have now visited the Festival Hall this season—from Dresden, from Boston and now from Prague. Of the three, the Czech Philharmonic which played under its regular conductor, Karel Ancerl, is the best in a categorical judgment. It combines incisive phrasing with mellow tone to yield an effervescent animation, that is euphoniously seductive and easy on the ear."

From *The New York Times*, June 12, 1956

"The instrumentalists of the Czech Philharmonic are first class, and the string section has a sheen that puts it in the Amsterdam Concertgebouw class . . . By any standards the orchestra is a splendid one, certainly among the foremost dozen in the world."

Program Suggestions of

THE CZECH PHILHARMONIC

PROGRAM No. 1

NEW WORLD SYMPHONY	DVORAK
THREE FRESCOES	MARTINU
PICTURES AT AN EXHIBITION	MOUSSORGSKY-RAVEL

PROGRAM No. 2

THREE DANCES FROM OPERA "JANOSIK"	ZIKKER
TARAS BULBA	JANACEK
FIRST SYMPHONY	BRAHMS

PROGRAM No. 3

OVERTURE TO "THE BARTERED BRIDE"	SMETANA
SYMPHONY IN D MAJOR	VORISEK
NINTH SYMPHONY	MAHLER

PROGRAM No. 4

SYMPHONY IN G MAJOR	
OR	DVORAK
SYMPHONY IN D MINOR	
SUITE II FROM "ROMEO AND JULIET"	PROKOFIEFF
THE MOLDAU	SMETANA
TILL EULENSPIEGEL'S MERRY PRANKS	STRAUSS

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These men will make music
for you in a wonderful way

VIRTUOSI DI ROMA

RENATO FASANO, *Conductor*

FIFTH TOUR NOW BOOKING

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After an absence of one season
the incomparable

VIRTUOSI DI ROMA

fourteen of Italy's most distinguished virtuosi-instrumentalists will return to our shores for their fifth American tour.

Renato Fasano is the director of this brilliant ensemble of master musicians known throughout Europe as the "Collegium Musicum Italicum" — Rome's proudest achievement in the musical art.

"The performances made one cry inwardly 'bravo' after each item, and rejoice in the art that communicated such happiness in its revelation of beauty."

New York Times

Now booking 5th national tour
January - March, 1958

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LES Ballets Janine Charrat DE FRANCE

Starring

JANINE CHARRAT

HÉLÈNE TRAILINE and ROBERT POMIER

AMERICAN DEBUT—FALL 1957

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(Coppicus and Schang) 113 West 57th Street, New York 19, N. Y.

Management: ALBERT MORINI 119 West 57th Street, New York 19, N. Y.

The Festival Quartet

VICTOR BABIN, piano SZYMON GOLDBERG, violin WILLIAM PRIMROSE, viola NIKOLAI GRAUDAN, cello

This distinguished quartet is now on a seven-week concert tour, playing many of the leading college and subscription courses. So many engagements had to be refused on this tour that the group has kindly consented to make available a period of six weeks in the winter of 1958, during which time a first visit will be made to the Pacific Coast.

For reservations, please address

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OPERA GALA

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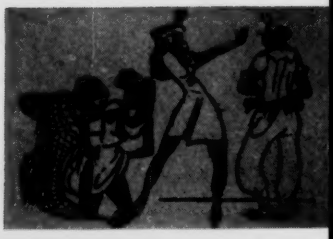
Highlights from 3 N.Y. Successes

PORGY & BESS CONCERT

4 SAINTS in 3 ACTS

CARMEN JONES



Company of 55—Orchestra—Chorus—Leading Soloists

CONDUCTED BY

Leonard de Paur

Leonard de Paur

de Paur's OPERA GALA

An Entertaining Evening with Excerpts from Three Broadway Hits—in English

The first appearances of DE PAUR'S OPERA GALA this season mark the addition of a major new attraction to the concert scene. Audiences of over ninety cities salute the latest innovation of Leonard de Paur, who has come up with another winner. The brilliant conductor has assembled a company, fifty-five strong, including mixed chorus with former members of the famous de Paur Infantry Chorus, now disbanded, three ranking soloists, and full orchestra, presenting in concert form excerpts from three gems of American Musical Theatre which have all had Broadway successes.

Starring in the first tour of DE PAUR'S OPERA GALA THIS SEASON is the leading baritone, Lawrence Winters. Mr. Winters is joined by the distinguished soprano Inez Matthews and the tenor Luther Saxon. For season 1957-58 the attraction will present a triad of soloists of similar stature.

The operas are the witty "Four Saints in Three Acts" with its melodic music by Virgil Thomson and libretto by Gertrude Stein; the electric "Carmen Jones" conceived and adapted by Oscar Hammertsein 2nd from the Meilhac and Halevy adaptation of Prosper Merimee's story "Carmen," with music by Georges Bizet, adapted for this purpose by Robert Russell Bennett; and the classic "Porgy and Bess Concert" with music by George Gershwin, lyrics by Du Bose Heyward and Ira Gershwin. The concert version is again by Robert Russell Bennett.

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Mantovani and his New Music

The first transcontinental tour of Mantovani and his orchestra of 45, having been concluded last month, again demonstrated that he is an

OVERWHELMING DRAWING CARD

and it is good news indeed that he will again allot to this continent a period of eight weeks next autumn for which reservations are now being taken.

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The CONCERTMEN and

Special Arrangements
by Charles Touchette

Created and Produced
by Edmond Karlsrud

NOW BOOKING
1957 - 58

and Edmond Karlsrud

The rousing success of The Concertmen and Edmond Karlsrud has already established this unique ensemble as one of the most popular new attractions on the American concert stage. The great variety and range of the program, the unusual arrangements, which include featured solos by members of The Concertmen as well as by Mr. Karlsrud, and the high degree of artistry in ensemble singing have won enthusiastic response from concert-goers across the continent on the group's sold-out tour. The following excerpts of reviews illustrate the impact of this outstanding attraction on American audiences:

"A rousing good start to the season . . . Karlsrud is a fine looking individual with handsome vocal powers. Probably his richly elegant bass-baritone and the variety of the program sung by the smoothly performing unit were the main factors in making the concert the success it evidently was."

New Britain, Conn.

"It was pleasing entertainment, well devised, and offered with dispatch and dignity. For the most part they exhibited that rare phenomenon—an evenly balanced male choral group . . . Edmond Karlsrud disclosed a well-disciplined voice of attractive quality and with more than ample breath control."

Raymond Morin, Worcester, Mass., Telegram

"One of the most enthusiastic audiences of the Association's 11 years."

Alliance, Ohio

"The Concertmen were superb—they delighted an applauding, packed auditorium . . . They charmed their audience.

Merced, California

"The superb bass-baritone voice of Edmond Karlsrud, together with the fine balance and blending of the Concertmen's voices, gave Community Concert Association members a real treat . . . The choice of program was a happy one, designed to please the tastes of every member of the audience."

Sault Ste. Marie, Ont.

Concertmen Choral Series published by Carl Fischer, Inc., New York

Personal Direction: **Judson, O'Neill & Judd**

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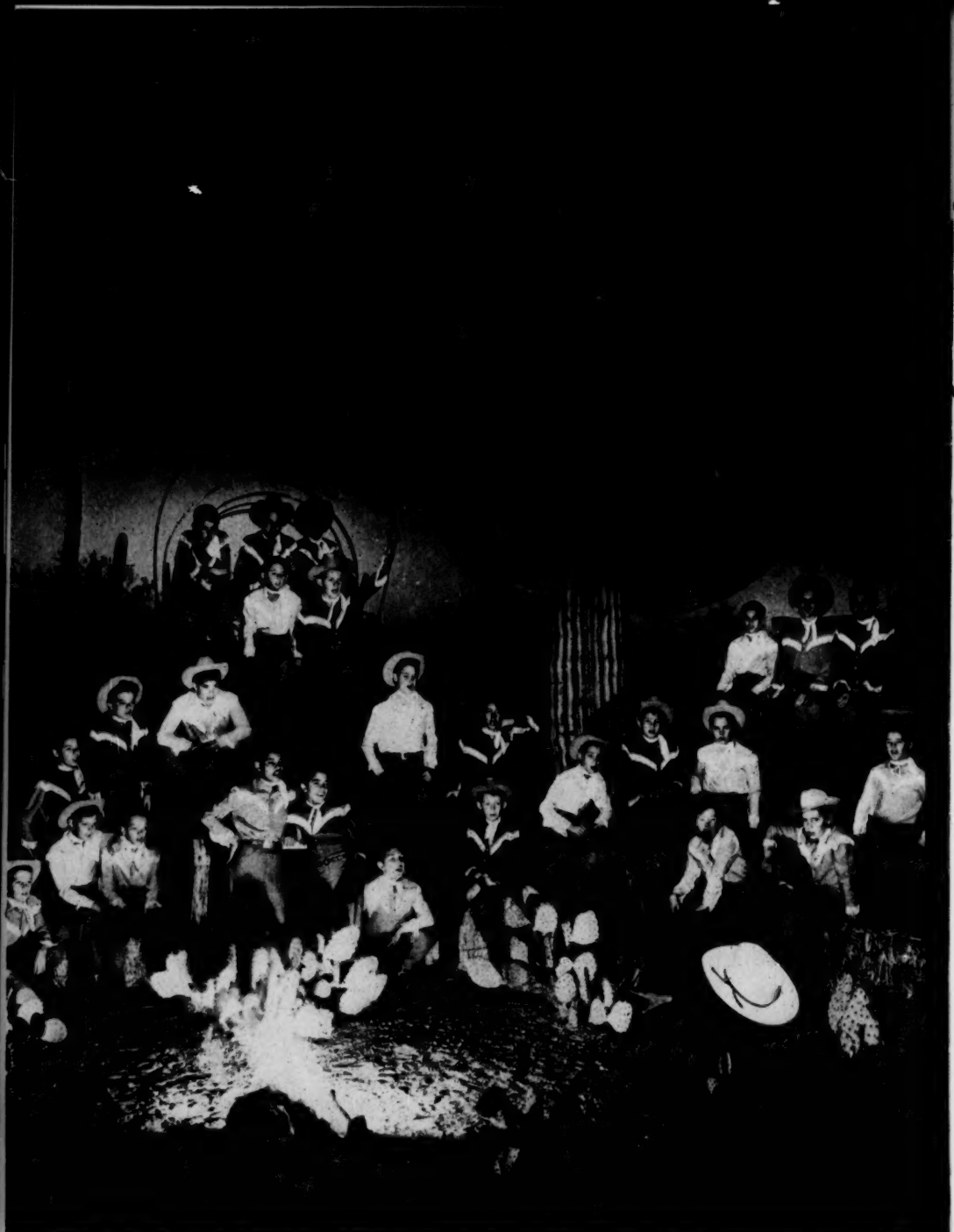
New York City



The TUCSON ARIZONA BOYS CHORUS

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TUCSON ARIZONA BOYS CHORUS

EDUARDO CASO, FOUNDER-DIRECTOR

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1958 Availability

January 20 to March 16, 1958: Arizona, California, Oregon, Washington, British Columbia, Idaho, Montana, Wyoming, Colorado, Northern Texas, Oklahoma, Arkansas, Mississippi, Alabama, Missouri, Louisiana, Southern Texas, New Mexico.

"The entire program was a delight in its variety—refreshing, entertaining and rewarding musically—one of the most cleverly staged musical events to hit this area in some time."

—Salt Lake City, Utah, *Tribune*

"They gave a wonderfully spontaneous exhibition of 'Americana'—a truly superb musical group. Visually and from the purely musical point of view, last night's concert was entertainment of the highest caliber."

—Barry, Ontario, *Examiner*

"This Boys Chorus came near to perfection for a group of this kind. I only hope as many music teachers as possible took the opportunity to hear these boys while they were in Sweden."

—Goteborg, Sweden, *Ny Tid*

"Truly unique—No one could ask for any improvement in the performance of the Arizona Boys."

—Hamburg, Germany, *Hamburger Abendblatt*

"These American youngsters are rightly the brothers of the French group 'Croix du Bois' and the Vienna Choir Boys; real ambassadors—performance of the very highest quality."

—Braga, Portugal, *Diario do Minho*

FIRST TIME ON TOUR!

Teddy Wilson's Concert Jazz

Company of eight, starring the noted jazz pianist Teddy Wilson, and his Trio, including instrumentalists, vocalist and dancer in a concertgoer's excursion through the wonders of America's only native musical art.

Program to feature premieres of a new Duke Ellington work composed and arranged especially for the company.

Produced by Peter Dean and Robert Altfeld

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Frances BIBLE

MEZZO SOPRANO

New York City Opera, San Francisco Opera, NBC Opera, San Antonio Opera, New Orleans Opera

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AMERICAN BARITONE

Metropolitan Opera **NBC Opera**

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"A lyric baritone of the bel-canto genre seldom heard today"

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Leading Tenor Metropolitan Opera — New York City Opera

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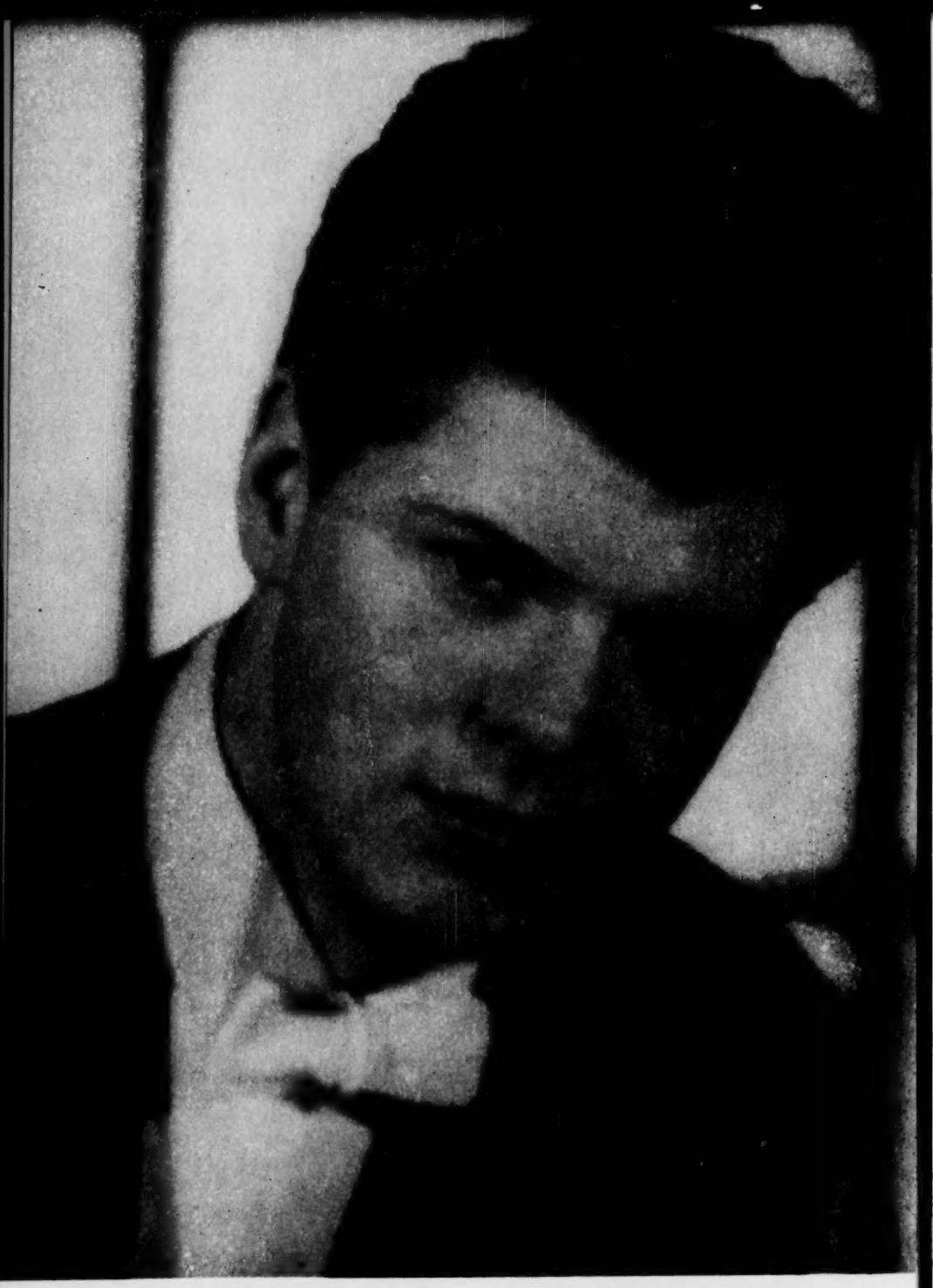

"VAN CLIBURN...comes 'home' like a Rubinstein"

The Dallas Morning News

The Dallas Morning News Sunday, October 14, 1956

Program Notes

By JOHN ROSENFIELD

"CLIBURN SUMMONED HOME"

"On Dec. 21, 1952, the Dallas Symphony Orchestra did something for Van Cliburn of Kilgore. It presented him to its subscription audience in the rarely-heard but quite ingratiating D Minor Piano Concerto of Edward McDowell, conducted by Walter Hendl.

"(On Dec. 29, 1956) The Symphony will bring Mr. Cliburn back almost four years to the day because it thinks Mr. Cliburn can do something for the Dallas Symphony . . .

"The Symphony thinks nobody would be as interesting to its benefactors as Mr. Cliburn. This gives him the added distinction of being the 'first discovery' of the orchestra ever to be returned at a full concert fee.

"We might have booked Van Cliburn for this occasion had he come from Zagreb, Vienna or Keokuk,' said Walter Hendl. 'He was engaged on his merits' . . .

"Cliburn is now a hoary veteran of 22 years. While he was a boy . . . he began winning things . . . After the G.B. Dealy Prize and the Dallas Symphony appearance, Cliburn began knocking off many prizes. He won the Kosciusko Foundation's Chopin Award in Chicago in 1952 and an Olga Samaroff study grant in 1953. And by this time, Rildia Bee Cliburn, who must be rated a first class teacher, had turned her son over to Rosina Lhevinne of the Juilliard School in New York.

"Then came the Leventritt Award of 1954 . . . Judges for the auditions were Rudolf Serkin, George Szell, Leonard Bernstein, Eugene Istomin (a past winner), Abram Chasins, Nadia Reisenberg, Alexander Schneider, Lillian Fuchs, Leopold Mannes and Arthur Judson. And it was the first time a Leventritt 'jury' had found a worthy talent since 1949.

"Cliburn played with the Philharmonic under Dimitri Mitropoulos and received rapturous reception from audience and critics. This led to engagements with the Cleveland, Pittsburgh, Denver, Buffalo, Detroit, Houston, Indianapolis, Cincinnati and Montreal orchestras and a number of recital dates . . .

"Van Cliburn is something more than an adept piano player. To being with, his personality has a sparkle. This isn't essential to the larger considerations of music making, but it doesn't hurt . . . His musical sensitivity, mature intelligence, poise, and mastery of his repertoire have been the means and the brilliance and power have been only agencies. In New York the saying goes that he is the finest piano talent since the late and lamented William Kapell . . .

"He should never accept an engagement "back home" unless at regular fee and because his services are in demand. And that is exactly the happy position of Van Cliburn of Kilgore in accepting an engagement with the Dallas Symphony Orchestra as the stellar personality for its Sponsors' Concert."

"Van Cliburn is something more than an adept piano player..."

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STEINWAY PIANO

EUGENE CONLEY

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TENOR STAR of

Opera

Concert Radio

TV

IN OPERA

"EUGENE CONLEY sang angelically . . . it is not easy to think of a tenor who would have done better dramatically while doing half so well vocally."

—*(The Rake's Progress) New York Herald Tribune*

IN CHAMBER-OPERA

"EUGENE CONLEY gave a truly astonishing account of himself in music that has frightened almost all tenors since Rubini."

—*(I Puritani) N. Y. World-Telegram & Sun*

WITH ORCHESTRA

"EUGENE CONLEY'S tenor was lined with silver."

—*Boston Christian Science Monitor*

IN RECITAL

"EUGENE CONLEY has a gift for singing that proves itself each time he breezes through a program . . . The well schooled technique of the singer is combined with seemingly endless versatility.'

—*Kansas City Times*

ON RADIO AND TV

EUGENE CONLEY is a "regular" on "The Voice of Firestone", "Woolworth Hour", and other leading network shows.

Photos by Gene Cook

As the Countess in the Marriage of Figaro, she ranges from regal sophistication to the flirtatiousness of the fourth act disguise (above).

Phyllis Curtin

Versatile in concert and opera.

"Miss Curtin was a feast for the ear and eye . . . Her acting was remarkable and her facial expression ever-changing and ever attractive."
Paul Henry Lang of the N. Y. Herald Tribune

As Susannah, Miss Curtin sang the title role in Carlisle Floyd's new opera. She plays the role of a Tennessee mountain girl.

→

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LISA DELLA CASA

soprano star

Metropolitan Opera

Vienna State Opera

"Sumptuous singing . . . the double enchantment of heavenly tone and perfect technique held one spellbound." *New York Herald Tribune*

London ffrr Records

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MILDRED

DILLING

Headlines from German reviews, Fall 1956

"FIRST LADY OF THE HARP"–Heidelberg *Tageblatt*

"ENCHANTING HARP MUSIC"–Hanover *Allgemeine Zeitung*

"A RICH EXPERIENCE – MILDRED DILLING ENRAPTURES"
–Wesel *Westdeutsche Allgemeine*

"A CAPACITY AUDIENCE GAVE A GRANDIOSE WELCOME TO MILDRED DILLING"
–Mainz *Die Freiheit*

"RADIATED A FASCINATING EMOTIONAL BRILLIANCE"–Frankfurt *Rundschau*

"A MAGICIAN WITH MUSIC"–Kaiserslautern *Volkszeitung*

North America — Jan.-June 1957

Europe, Middle and Far East — July-Nov. 1957

North America — Dec. 1957-June 1958

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Europe Acclaims Massimo Freccia

LONDON

"In everything he obtained performances of sterling merit . . . it was delight in orchestral sound."—TIMES

"Brilliant concert . . . Freccia has the knack of imparting something new, something individual.

"Majestic excitements and timbre and detail of admirable quality . . . the strife and passion with the colour judiciously applied swept on irresistibly.

"The effect of drama, of mystery and devotion was such that listeners had a memorable experience."—DAILY MAIL

"Mr. Freccia's remarkable insight into German music gave the work a unity which should stimulate further performances."—DAILY TELEGRAPH

VIENNA

(Engaged for three consecutive seasons at the Vienna Festival)

"Magnificent performance of Massimo Freccia, the expert conductor . . .

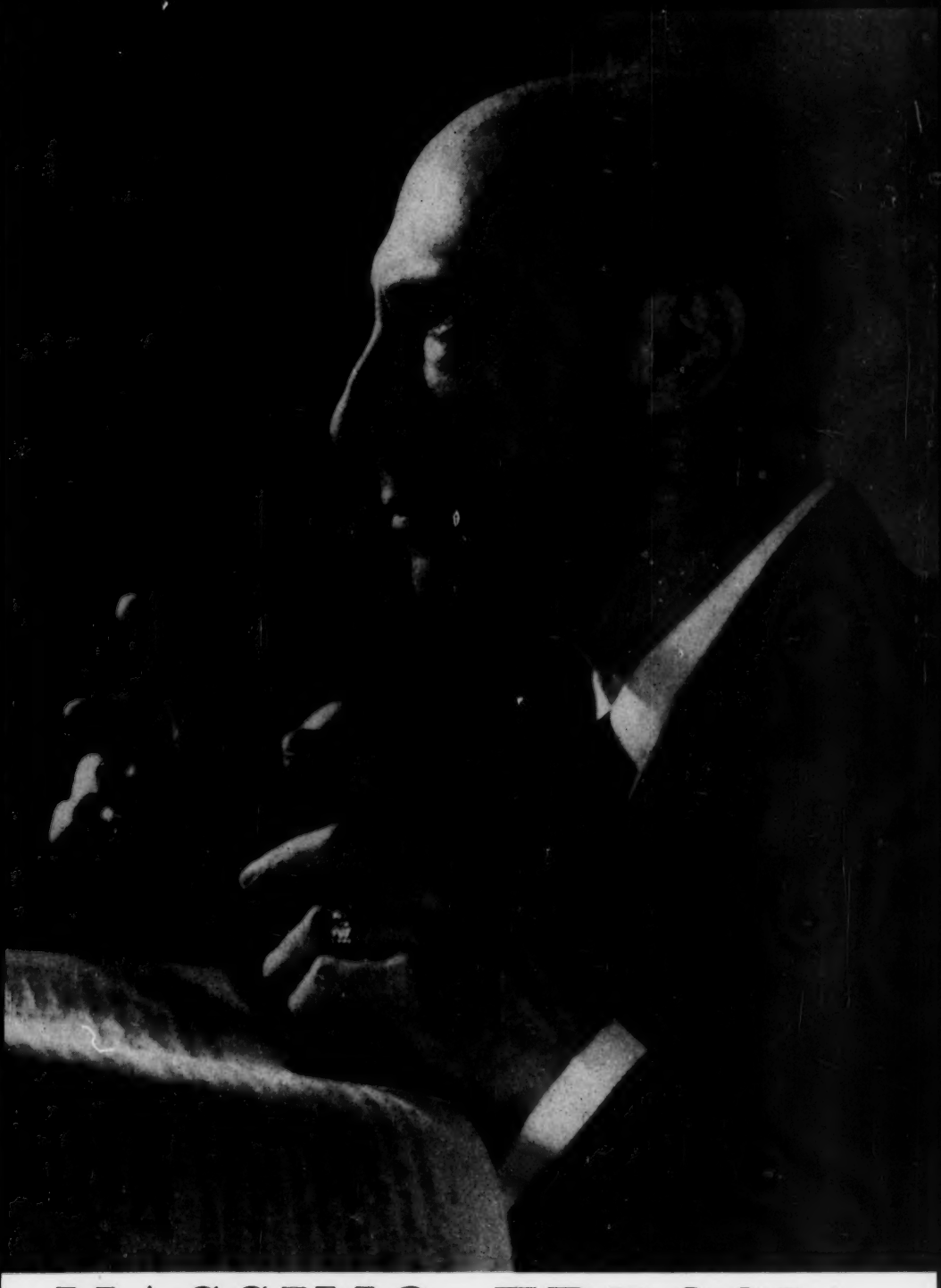
"Massimo Freccia a skillful, inspiring and devoted conductor aroused the orchestra to full splendor."—DIE PRESSE

"Freccia conducted with fervour and great precision. He is a sensitive musician . . ."—NEUER KURIER

BRUSSELS

"His interpretation was outstanding in its great faithfulness to detail, in its precision . . .also by its genuine bravura."
—LA LIBRE BELGIQUE

"We heard Beethoven's first symphony conducted with classical beauty, with energetic accents and great devotion to the details of the score . . . proved him a master-musician . . . a real orchestral leader with the distinction of full authority."—LA LANTERNE



MASSIMO FRECCIA

Musical Director, Baltimore Symphony Orchestra

Columbia Artists Management, Inc.
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New York 19, N. Y.

ERIC FRIEDMAN

The 17-year-old violinist Eric Friedman, one of the most exciting violin "discoveries" of recent seasons, possesses a compelling stage presence, a magnificent talent, and a rare power for musical communication. Prior to his triumphantly successful New York debut recital in Carnegie Hall this winter, he had appeared as soloist with the New York Philharmonic-Symphony and the Little Orchestra Society. He makes his debut national tour during season 1957-58.

NEW YORK HERALD TRIBUNE, NOV. 3, 1956:
"The debut was a success. Mr. Friedman played with the assurance of a veteran and even, at times, with the persuasive power of a mature interpreter . . . At seventeen, he has accomplished extraordinary things and there is no reason to doubt that he can handily finish the course he has begun so handsomely."—Allen Hughes

THE NEW YORK TIMES, NOV. 3, 1956:
"He is quite a violinist. Mr. Friedman played with confidence, instrumental security and good musicianship . . . He should have a fine career before him."
–Harold C. Schonberg

ERIC FRIEDMAN

For available dates, please write:

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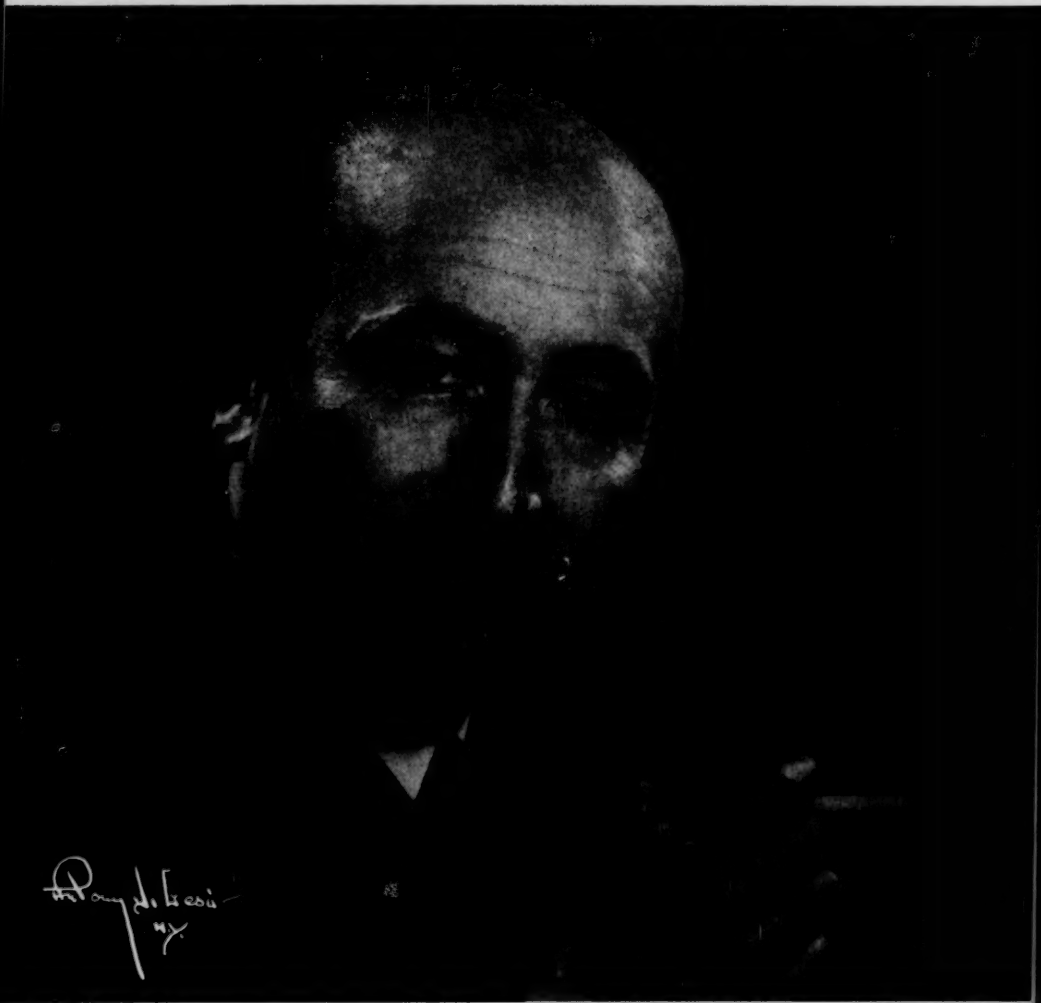
LOUIS KENTNER



"At last a pianist in the grand tradition"

N. Y. Journal American, November 29, 1956

AVAILABLE ONLY — Oct., Nov., Dec., 1957

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Steinway Piano

Menuhin

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WORLD-WIDE ACCLAIM FOR

Graffman

NEW YORK	**declares**	***that***	**"Gary Graffman is a virtuoso who can give a representative performance before any audience in the world"—*Times***
ZURICH	**agrees**	***that***	**"his abilities are simply overwhelming . . . took one's breath awy"—*Tagesanzeiger***
LOS ANGELES	**concurs**	***that***	**"he has more than virtuosity . . . a constant play of imagination and musical sensitiveness"—*Times***
AMSTERDAM	**affirms**	***that***	**"his pianism is formidable, commanding and alluring"—*Het Parool***
CHICAGO	**recognizes**	***that***	**"he plays with consistent combination of musical thought, character, dexterity and control"—*Daily News***
STOCKHOLM	**observes**	***that***	**"he has a really strong feeling for tonal beauty"—*Tidningen***
PHILADELPHIA	**states**	***that***	**"he is a really superlative pianist"—*Bulletin***
BUENOS AIRES	**avows**	***that***	**"he exhibited a brilliant, flawless technique and an elegant temperament which adapted itself easily to contrasting styles"—*La Nación***
BOSTON	**reports**	***that***	**"he came through in a blaze of pianistic glory"—*Christian Science Monitor***
LONDON	**confirms**	***that***	**"he is a virtuoso of the first order and an extremely sensitive and sincere musician" —*Times***

Steinway Piano ***RCA Victor Red Seal Records***

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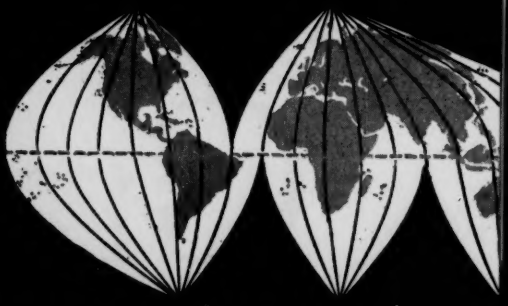

THE WORLD AT HIS FINGERTIPS . . .

ISTOMIN

1957-59 Extensive tours of

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South America

Australia

Europe

Africa

Asia

Of the major American concert artists, Eugene Istomin is the pianist whose activities are most international in scope; his virtuosity, superb musicianship and rare interpretative power have stirred critics and audiences of six continents, and made his Columbia Records best-sellers. His current U.S. season includes re-engagements with the Philadelphia, Chicago, San Francisco and New York Philharmonic-Symphony orchestras among others.

For available dates in U.S. and Canada, Season 1957-58, *please write or wire:*

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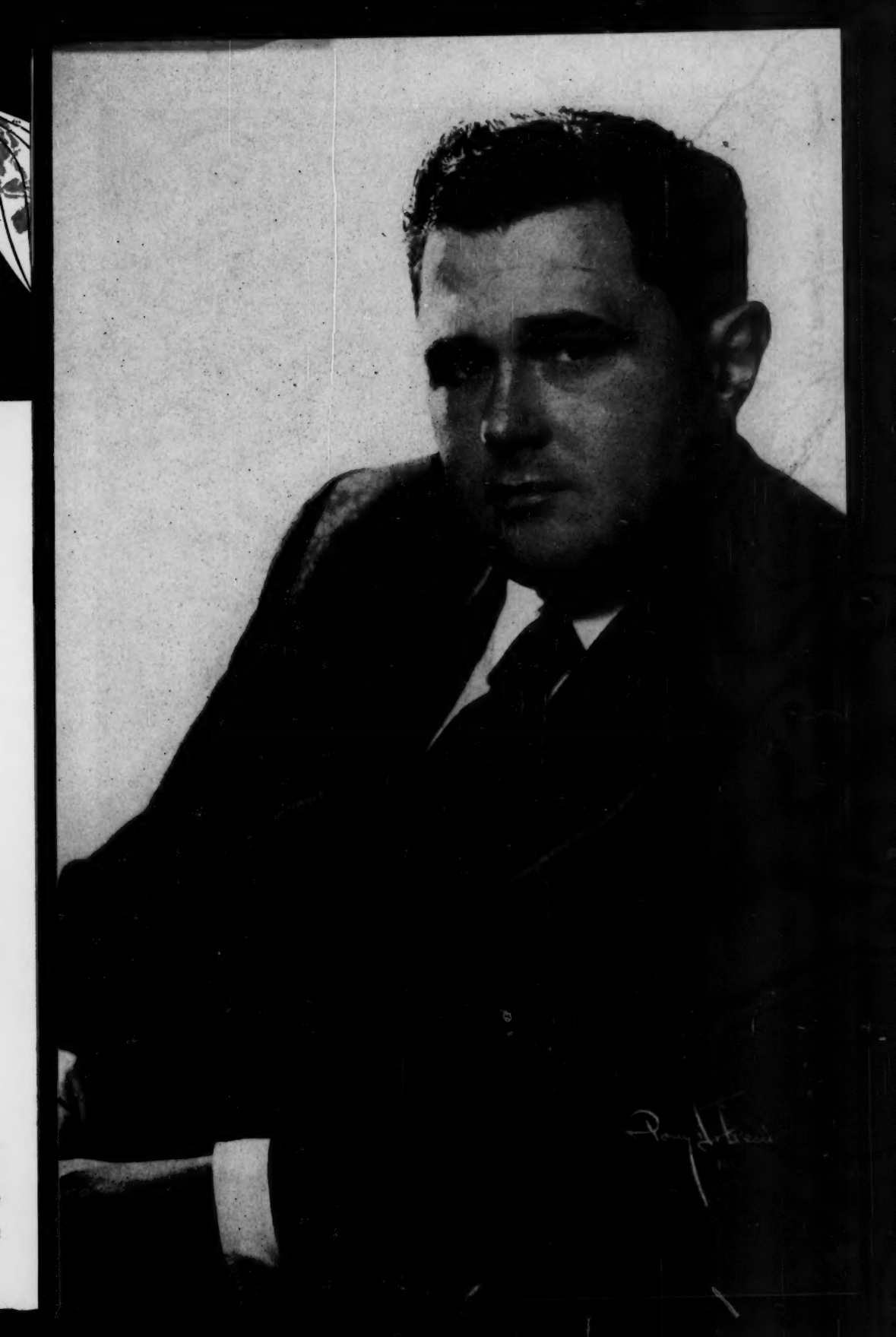

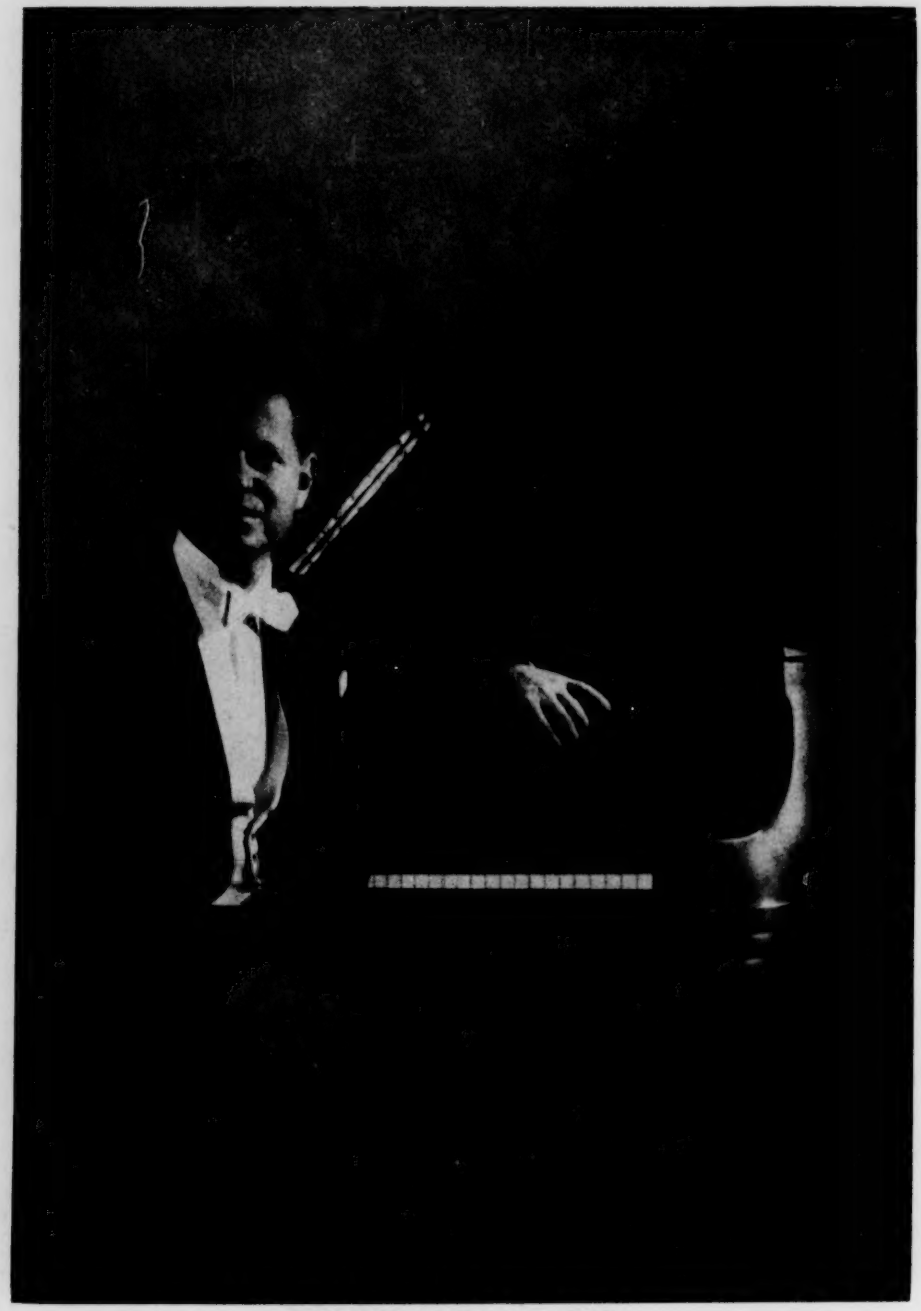

EUGENE LIST

Recent Vanguard Records release: "THE BANJO" ("And Other Creole, Ballads; Cuban Dances; Negro Songs; Caprices") by Louis Moreau Gottschalk–VRS 485

The New York Times, Sept. 23, 1956: Delightful, nostalgic and utterly absorbing collection of vanished Americana."–HAROLD C. SCHONBERG

High Fidelity, November 1956: "This is an important record . . . 'The Banjo' is a little masterpiece . . . it is as fine as anything that has been done in that vein as one heard EUGENE LIST play it with such brilliance and fire."–ALFRED FRANKENSTEIN

EUGENE LIST'S concert activities have spanned four continents. Most recently he was chosen to represent this country in a Far Eastern tour sponsored by ANTA's International Exchange Program. In the U.S. his annul tours have included engagements with most of the nation's major orchestras and leading chamber ensembles, extensive radio and television appearances, recordings, and heavily booked recital schedules.

LIST

For season '57-58 EUGENE LIST will join forces with New York's distinguished KNICKERBOCKER PLAYERS* to present a gala

CONCERTO FESTIVAL

Program

Concerto for Trumpet & Strings.....TORELLI
Solo Trumpet and Knickerbocker Players

Concerto No. 1 in D Minor for Keyboard.....BACH
Eugene List and the Knickerbocker Players

Concerto for Piano, Trumpet and Strings, Op. 35.....SHOSTAKOVITCH
Eugene List and the Knickerbocker Players

Concerto for Piano and Strings ("Malediction").....LISZT
Eugene List and the Knickerbocker Players

Tarantella for Piano and Strings.....GOTTSCHALK
Eugene List and the Knickerbocker Players

**Personnel of 12, including solo trumpet.*
GEORGE KOUTZEN, *Director*

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GEORGE LONDON

BARITONE

METROPOLITAN OPERA • **VIENNA STATE OPERA**

* * * *

ANNOUNCED FOR THE TITLE ROLE OF THE
METROPOLITAN OPERA OPENING NIGHT PRODUCTION,
OCTOBER 1957

"EUGEN ONEGIN"

* * * *

"If the Met put up an annual prize for the best singing actor, all evidence up to and including last Thursday, would make George London a shoo-in"—*Variety, 12/5/56*

* * * *

GEORGE LONDON

Europe and South America

BAYREUTH FESTIVAL: First American to sing the title role in The Flying Dutchman at the shrine of Wagner performances: "A PERFORMANCE NEVER TO BE FORGOTTEN."–*Abzeitung*, 7/30/56

BELGRADE OPERA: The first American male singer to appear in Yugoslavia since World War II: "THE DYNAMIC SCOPE OF GEORGE LONDON WAS ENORMOUS."–*Vecernje Novosti* 5/31/56

TEATRO COLON, BUENOS AIRES: First South American tour: "THE BEST DON GIOVANNI THAT WE KNOW OF IN A SUCCESSION OF MEMORABLE INTERPRETATIONS."–CRITICA, 9/21/56

* * * *

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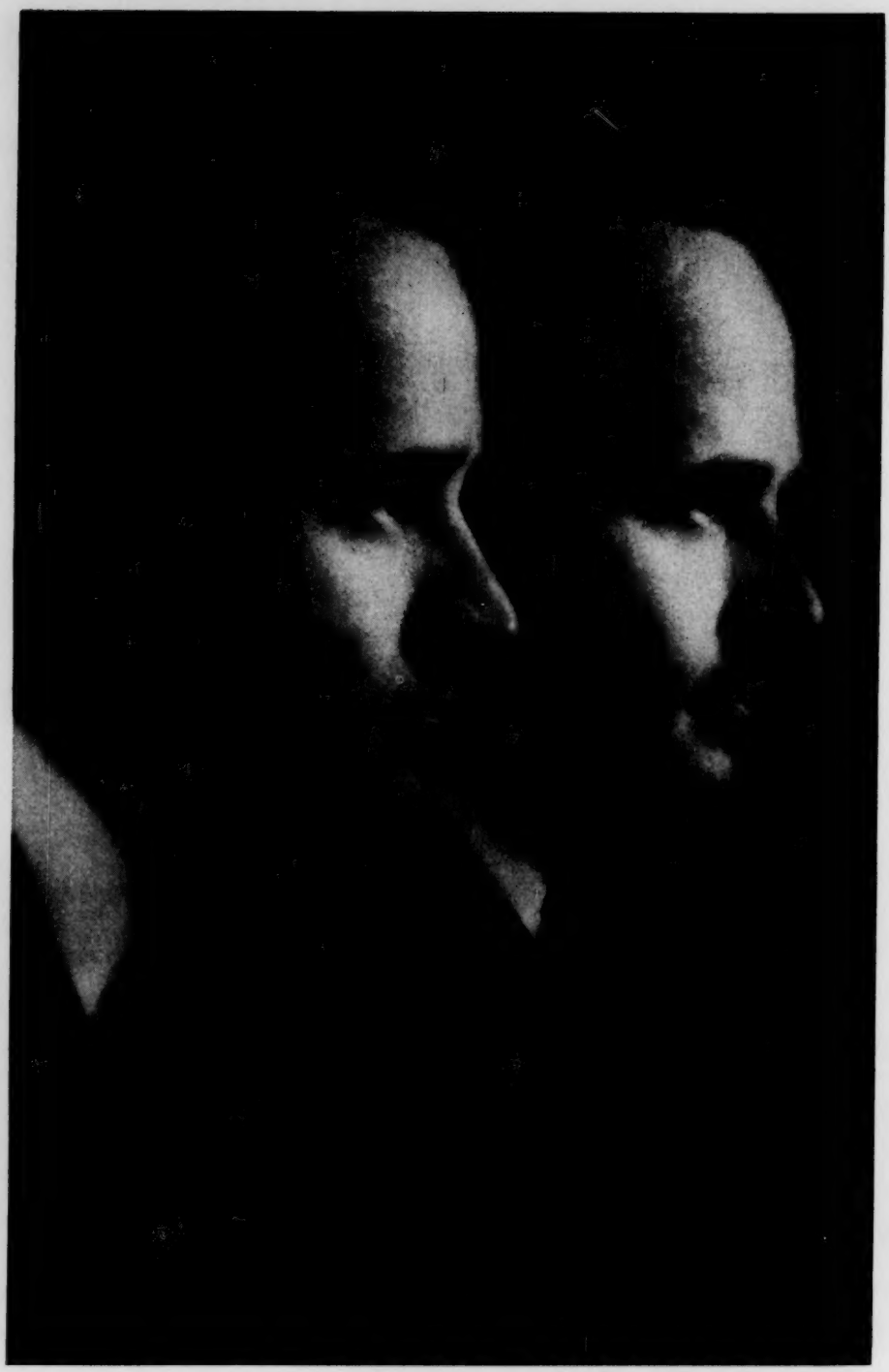

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ERNEST and MILES

MAUNEY

Twin Duo-Pianists

"These identical twins are also identical in pianistic skill and scholarly interpretation. They play with an elegant ease and poise. Their method is beautifully relaxed, flowing with enchanting tone coloring. With their thoughtfulness on the serious music they offered, they had a unique manner of being entertaining. This was affirmed with their popularity with the audience in its demonstration for encores."

HELEN KNOX SPAIN, *Atlanta Journal*

"Played with a coordination and unity that literally left one in doubt as to where one began and the other left off. Result: some beautiful playing of two-piano music."

Rochester, *Democrat and Chronicle*

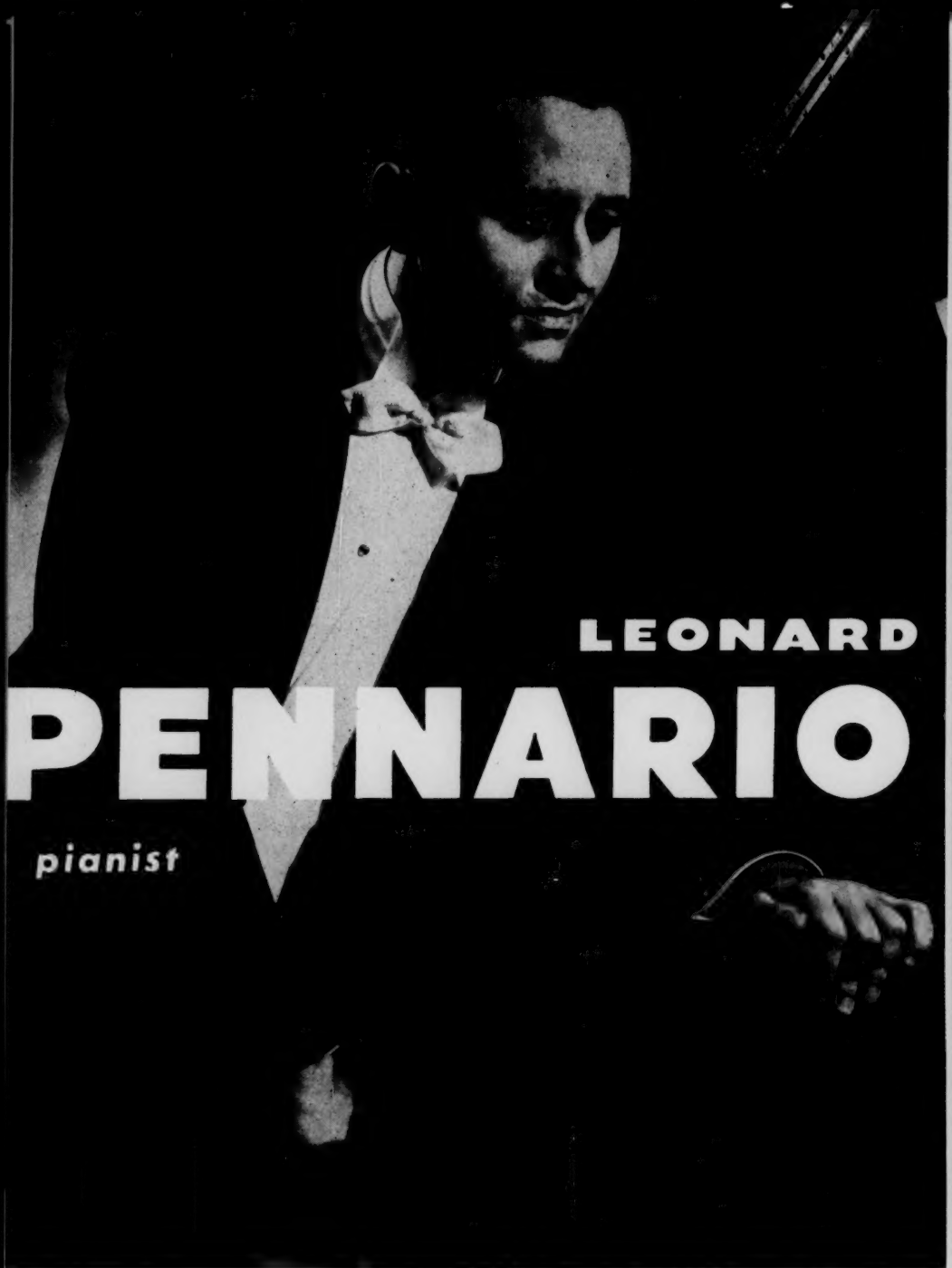
"Ernest and Miles Mauney, duo-pianists, presented a program long to be remembered by the 'standing room only' audience."

Marietta, Ohio, *Times*

"These two accomplished musicians and personable young men were taken to the hearts of the audience immediately and they came back at the end of the concert for innumerable curtain calls and favored with five encore numbers."

Norwich, New York, *Sun*

The Mauney Twins provide their own Steinway grands on their concert tours, travelling with their own accommodations in the form of a trailer fitted especially to their personal needs.



Capitol Records
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Marina SVETLOVA

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- all new program
- all new costumes

with

leading male dancer
spanish dancer
and pianist

Triumphant tour of England, Switzerland, France, Spain, Italy, Holland, Finland — Summer & Fall 1956

"Light as air American ballerina Marina Svetlova was all easy excellence."
London, *The Star*

"Marina Svetlova is the equal of the greatest ballerinas."
Geneva, *Le Journal Francais*

"A miracle of grace, of choreography, of incredible artistic ability."
Turin, *Il Resto del Carlino*

"A perfect theatrical presentation."
The Hague, *Het Vaderland*

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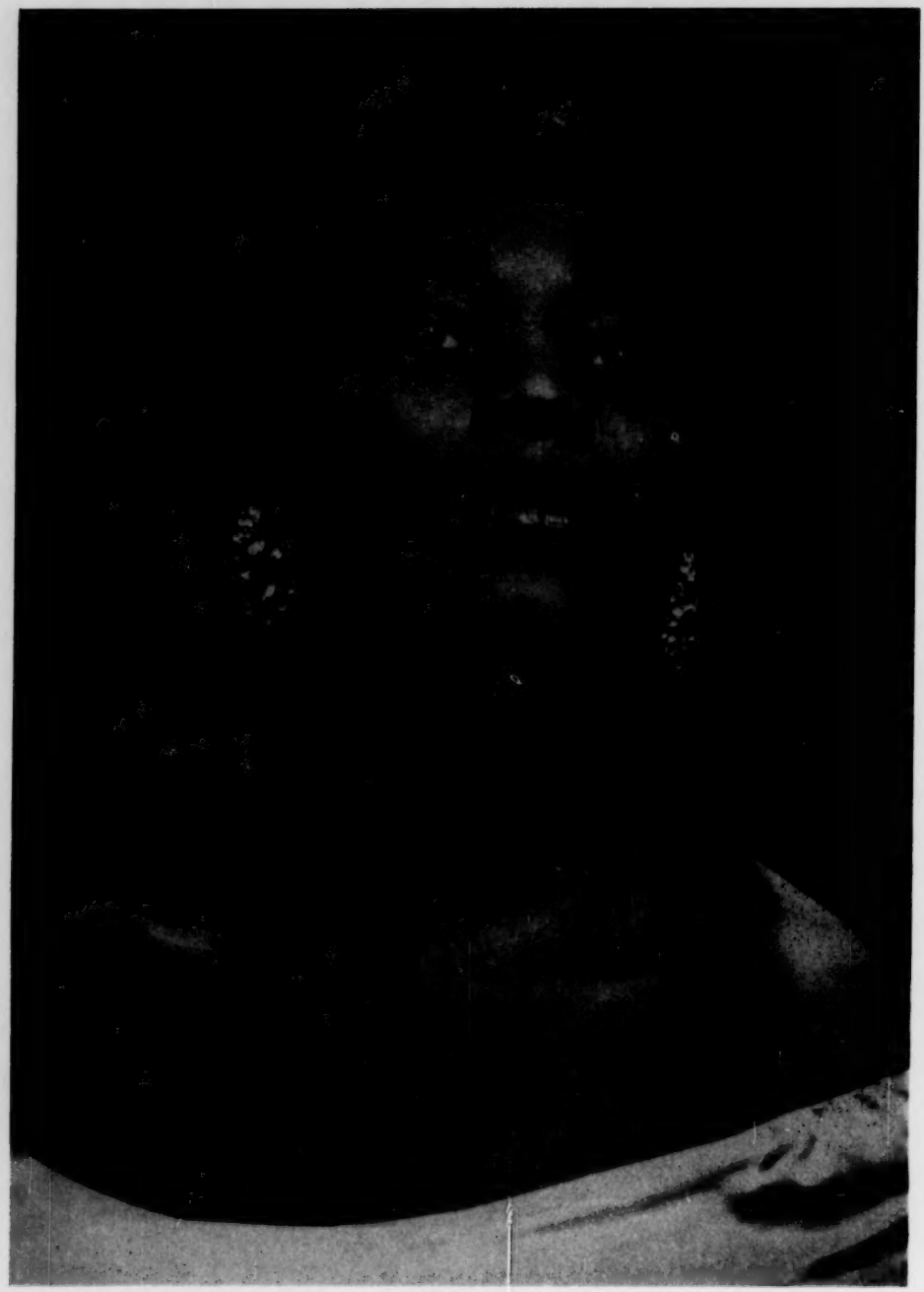

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David Garvey at the piano
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Leontyne PRICE

"One of the finest voices of this generation."—*Los Angeles Mirror*

"The greatest exhibition of musicality and intelligent singing I have heard since the early days of Flagstad."
—*Detroit Free Press*

"Fabulously beautiful voice . . . a sound this country has not heard since Rosa Ponselle . . . I suspect the Metropolitan Opera would be lucky to have her."
—*Washington Post*

Among great vocal artists few seem to have been born to sing. Leontyne Price has proven herself just such a rarity. Already acclaimed one of the finest sopranos of our time, scarcely more than four years after her first professional engagement, young Miss Price has been heard throughout North America, Europe, and India, and will tour extensively (40 concerts) through Australia in 1957. The demand is constant for her as recitalist, as soloist with our major symphonies, in opera, and as actress on Broadway.

Opera has been, and will continue to be, enriched as an important part of the Leontyne Price career. She is already famous for three portrayals, Bess in Gershwin's immortal "Porgy and Bess" for two years throughout the United States and Europe (1952-54), followed by her "Tosca" in 1955, and her Pamina in "The Magic Flute" in 1956 for the NBC Opera Theatre, both over our national television networks. Her busy schedule made it impossible to accept an invitation from conductor von Karajan to sing "Salome" at LaScala in 1956, but she has happily accepted the same maestro's invitation to be the "Aida" at the Vienna State Opera in 1958.

The One and Only

Alec TEMPLETON

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SENOFSKY
violinist

Winner of the
Queen Elisabeth of Belgium International Music Competition of 1955

"He is one of America's brightest gifts to music." Seattle Times, November 6, 1956

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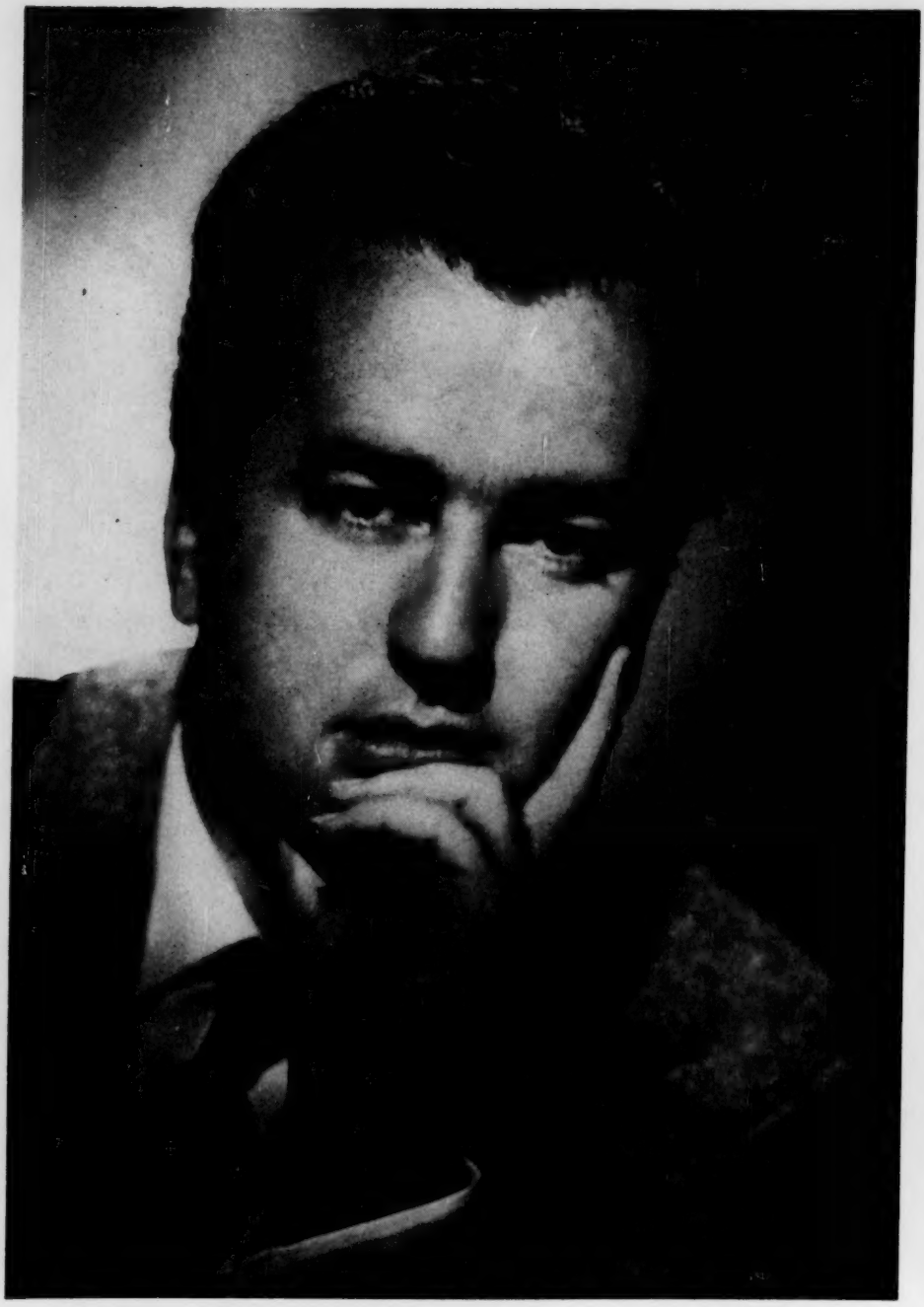

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"Perfect art of singing" (Corriere della sera) *Milano*

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La Notte, *Milano*

"One of the finest lyric tenors of our time."
CLAUDIA CASSIDY, *Chicago Tribune*

"L. Simoneau provided the best Mozart tenor singing since John McCormack and Richard Tauber."
ROSENTHAL, *in "Opera" London*

"Leopold Simoneau has the most splendid and the most perfectly trained tenor voice one could imagine."
Salzburger Volksblatt

"Leopold Simoneau is a tenor who can really sing the famous 'Il mio tesoro' with a complete mastery of a superb golden voice. He scored a tremendous success." *Buenos Aires Standard*

"A Princely tenor voice."
London Daily Herald

Leading tenor with:

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LA SCALA, MILANO
TEATRO COLON, BUENOS AIRES
PARIS GRAND OPERA
MUNICH STATE OPERA
CHICAGO LYRIC THEATRE

and

GLYNDEBOURNE FESTIVAL (3 seasons)
EDINBURG FESTIVAL (2 seasons)
AIX-EN-PROVENCE (3 seasons)
SALZBURG

12 Carnegie Hall and Town Hall appearances (N.Y.) in the past four years.

ELEANOR *Steber*

On January 2, 1957, at the Vienna State Opera, Miss Steber opened a round-the-world tour which takes her to almost twenty different countries in Europe, the Near East, Asia, India, the East Indies and Japan, before returning her to the United States in May.

This tour is undertaken at the invitation of the State Department and the International Exchange Program of the American National Theatre and Academy.

Metropolitan Opera Association — *Lyric Opera of Chicago*

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THOMAS L. THOMAS

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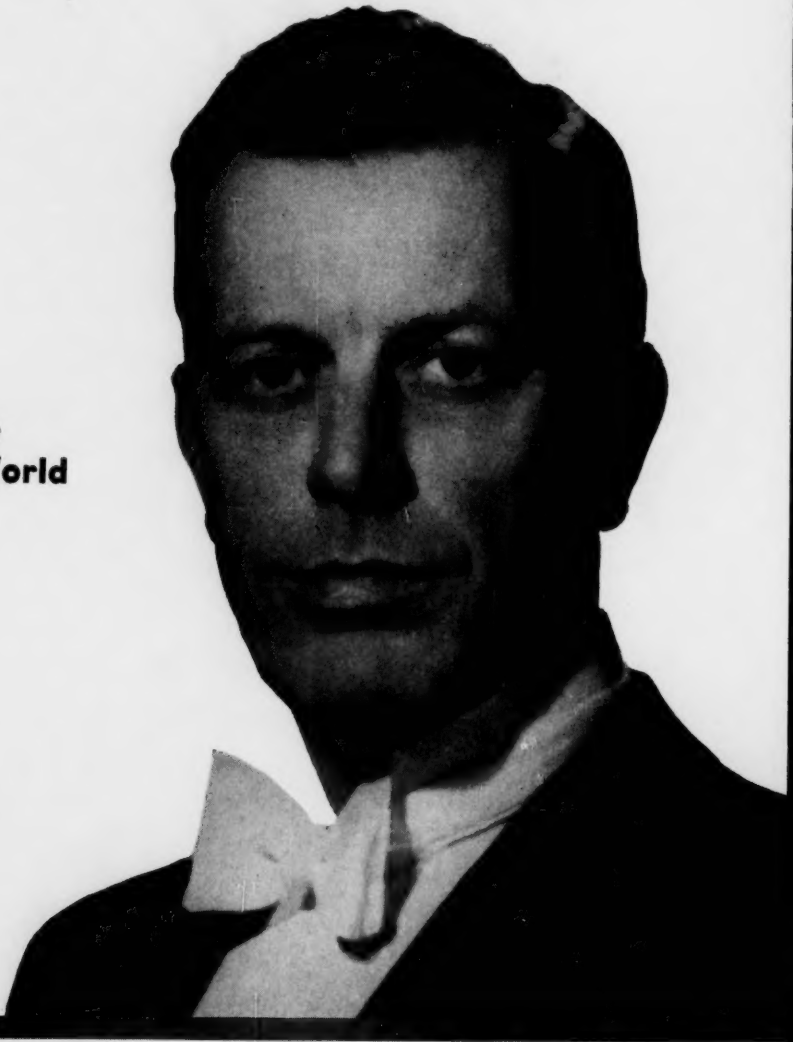
A Favorite Around the World



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London ffrr

Dorothy WARENSKJOLD

Lovely soprano star of Opera, Concert, Radio and Television

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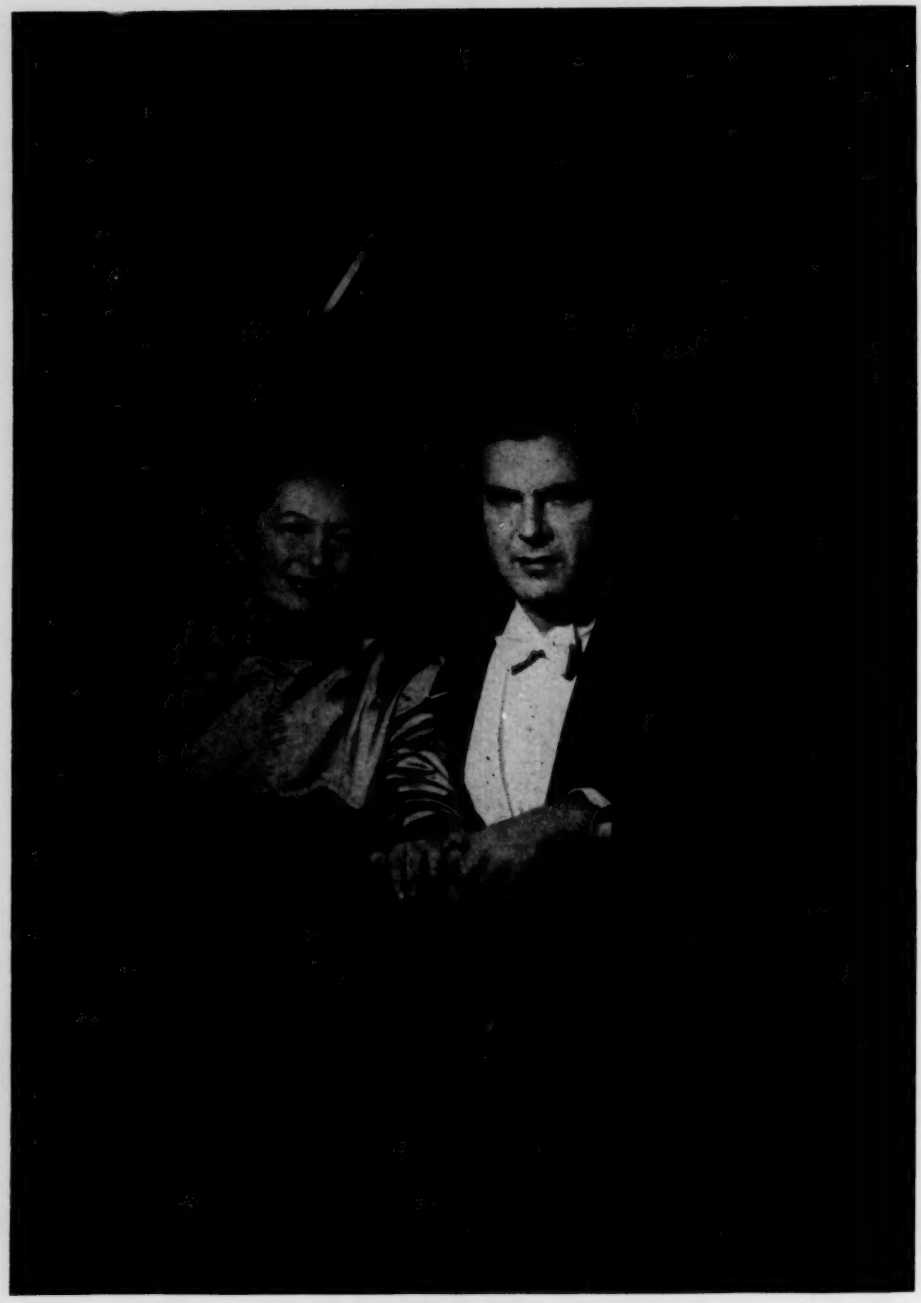

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"They have no peers in the two-piano field"

VRONSKY and BABIN

PRESS ACCLAIM

"The Vronsky-Babin playing of Stravinsky's 'Concerto for Two Pianos' was a rousing effort of superb virtuosity and thoroughness of ensemble that was the essence of perfection."

Ralph Lewando, Pittsburgh Press

"Vronsky and Babin played with such grace, buoyancy and unity of execution that the concerto (Mozart F major, K.242) flew by on sturdy wings. It seemed over almost before it had begun."

Jay S. Harrison, New York Herald Tribune

"Vitya Vronsky and Victor Babin . . . last night gave one of the most delightful recitals of the present Library of Congress season . . . And Vronsky and Babin were always in complete rapport, making two Steinways sound as one, and four handsful of notes on a single instrument no less enchanting."

Day Thorpe, Washington, D. C. Evening Star

"For perfection of teamwork, delicacy of touch and musical values, I have never heard a pair of duo-pianists better than Vitya Vronsky and Victor Babin."

Alexander Fried, San Francisco Examiner

Vitya Vronsky and Victor Babin, one of the most colorful combinations in the music business, whose two piano demands have helped develop much new repertory for this popular medium, were born in Russia but in cities 500 miles apart. Kiev was the home of Miss Vronsky and Moscow the birthplace of Victor Babin. They both studied the piano from childhood in homes with a musical background and as they grew older they were sent to train in suitable conservatories. When the time came to choose a master to style their talents they both selected Artur Schnabel and it was in his studio that they met. And there they made two worthy decisions—to marry and to merge their separate careers as duo-pianists.

Their debut took place in London where they have been recital favorites ever since, followed by successes in France, Belgium and Holland. In 1937 the two piano recital was still a rarity and most teams were virtuosos in their own right who teamed up for special reasons. From the time of their American debut in Town Hall in February 1937 Vronsky and Babin were a notable hit and were quickly established among the top concert attractions in the music business.

Mr. Babin is a brilliant composer in his own right and his prolific compositions include works for piano, violin, cello and string quartet, as well as for two pianos, whose repertory he has greatly extended.

The Babins are American citizens and make their home at the aptly titled Rancho Piano near New Mexico.

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Otto Herz at the piano
Columbia and MGM Records

WARFIELD

RECITALS

"Warfield's rare versatility and the elasticity of his beautiful voice obviously have no limits."—*Berliner Morgenpost*

"One of the most profoundly satisfactory vocal artists of our time."
—*N. Y. Herald Tribune*

"He possesses everything a great vocal artist must have."
—*Die Presse, Vienna*

SYMPHONY CONCERTS

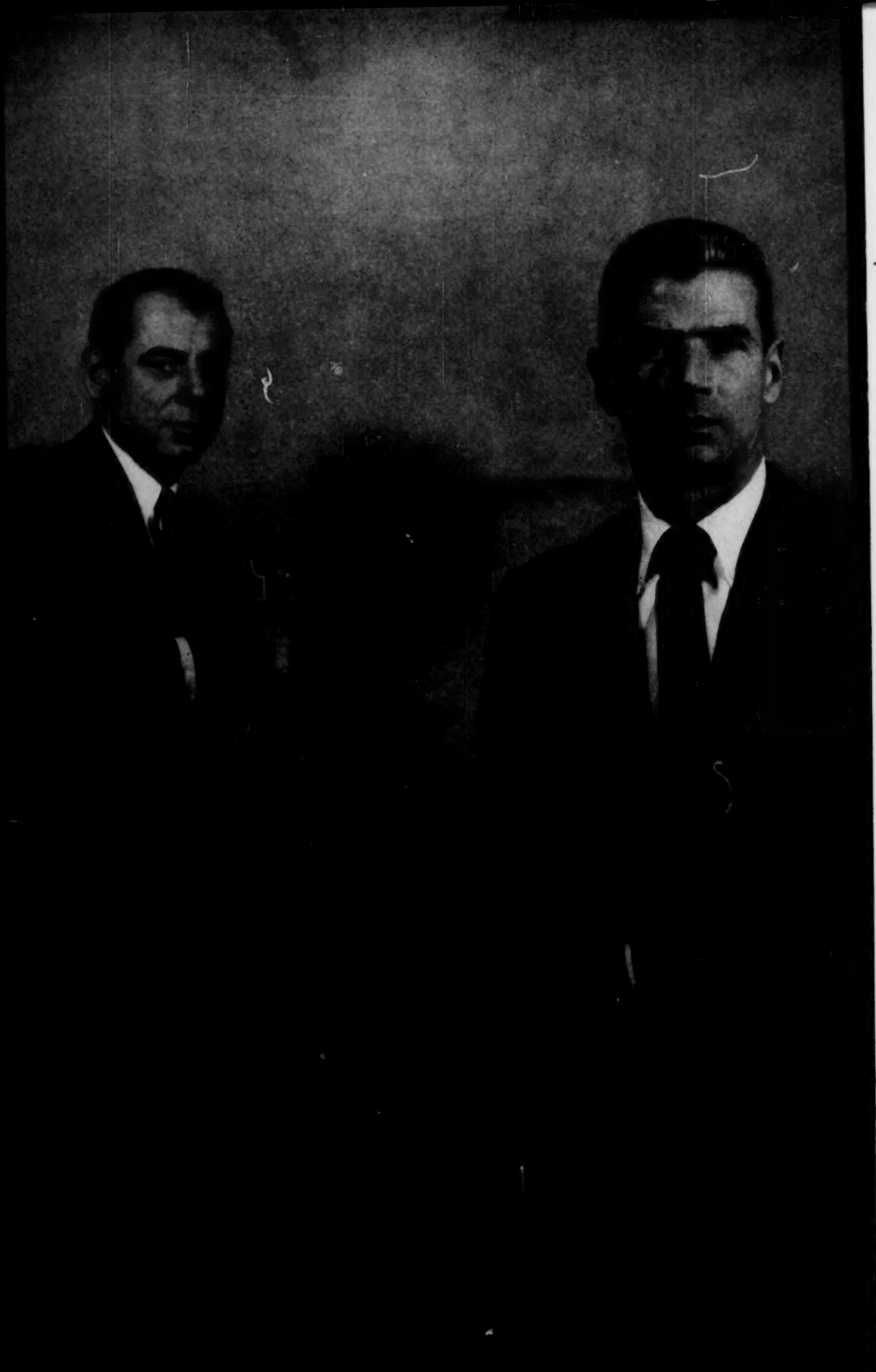
"To hear this magnificent baritone in recital is a rare experience. To hear him accompanied by the Philadelphia Orchestra is a bonus never to be forgotten."—*Christian Science Monitor*

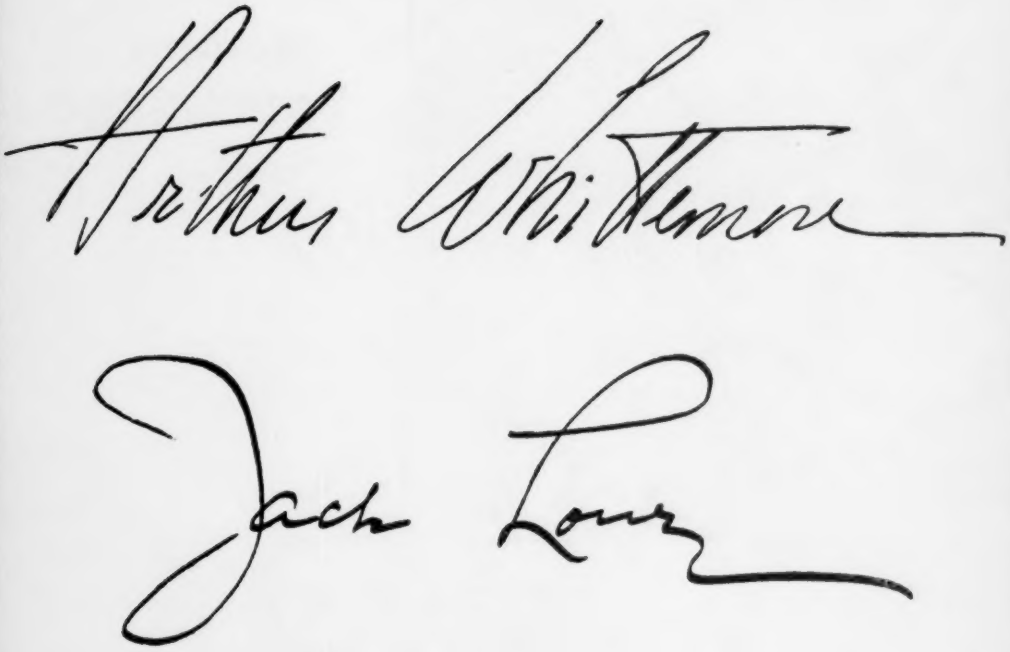
Life-lines of world culture today carry deep pride and gratitude in recognizing William Warfield as one of the great artists in music. Millions of people everywhere have felt the "special message to the heart" when he sings. Could they put their feelings into words they would echo the New York Times critic who wrote recently that Warfield "sang with so many virtues one hesitates which to praise most, his artistry, his vocalism or his spirituality."

Since his memorable Town Hall concert in 1950, Warfield has sung over 400 recitals, solo performances with our finest symphonies, television and radio dates. Instead of resting at home between successive full seasons, he has devotedly fulfilled our State Department's urgent requests that he sing in sensitive foreign areas because he best can "speak" for us in the only international language—Music. First, as star of "Porgy and Bess", he introduced this American opera to Europe in 1952. As touring soloist in 1955 he accompanied the Philadelphia Orchestra on its first visit through Europe. Again Warfield represented us in 1956, singing to people in remote countries of Africa and the Near East.

OPERA

"It is a tragedy George Gershwin could not have lived to hear Warfield's Porgy."—*Pittsburgh Post-Gazette*





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star in their own television film series, "Two-Grand"

Whittemore and Lowe

record for RCA Victor Red Seal Records

Whittemore and Lowe

play Baldwin Pianos

Whittemore and Lowe

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Roman
TOTENBERG
Violinist

Fourth U. S. Tour of the

TOTENBERG

Instrumental

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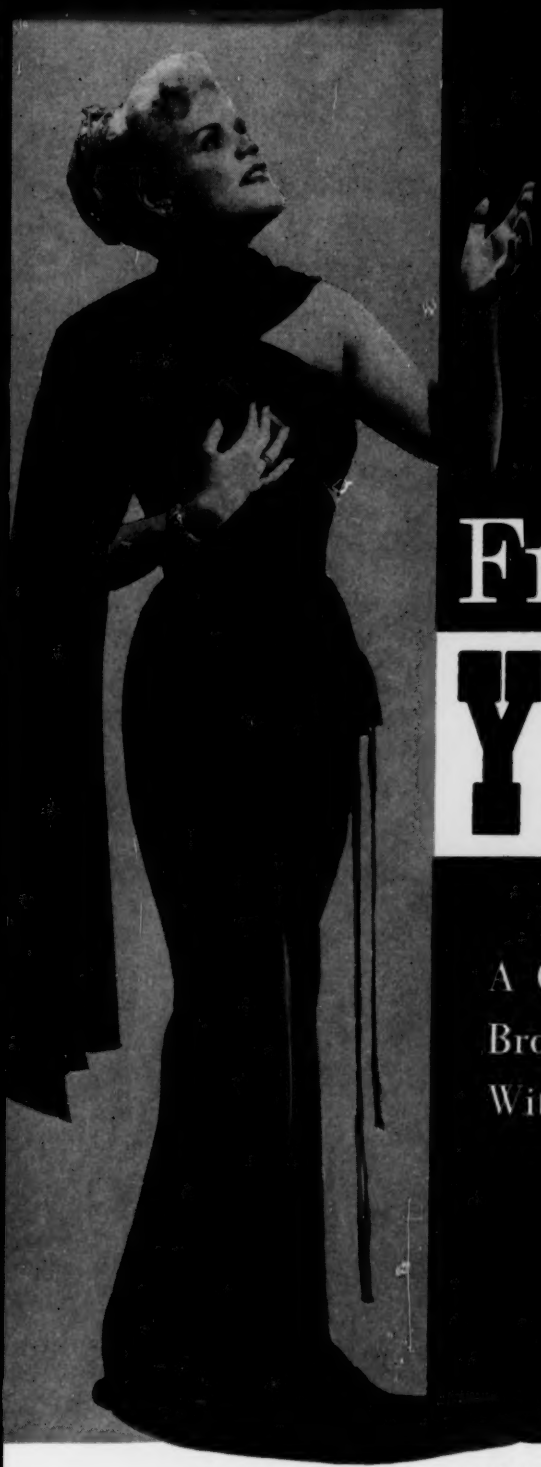

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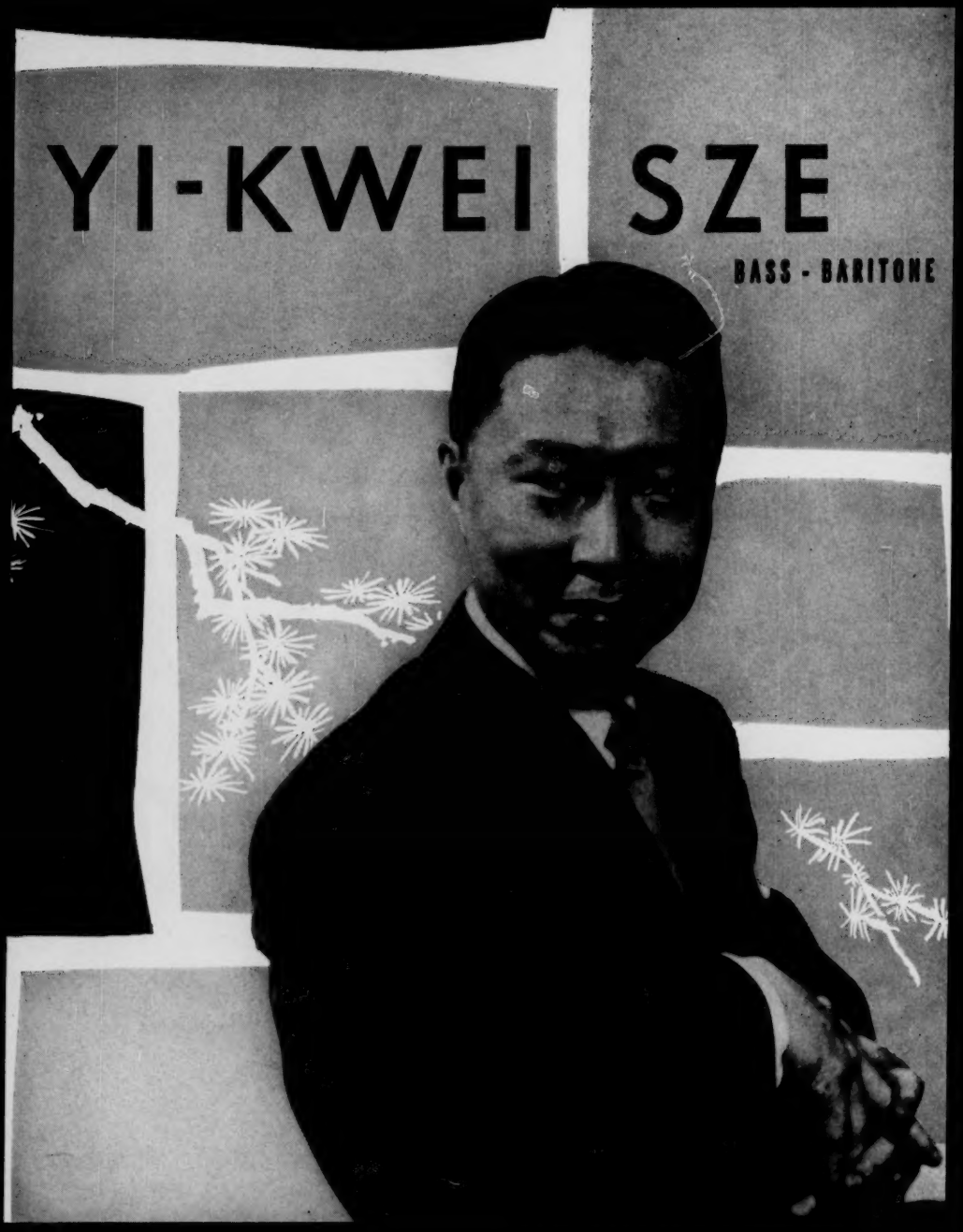

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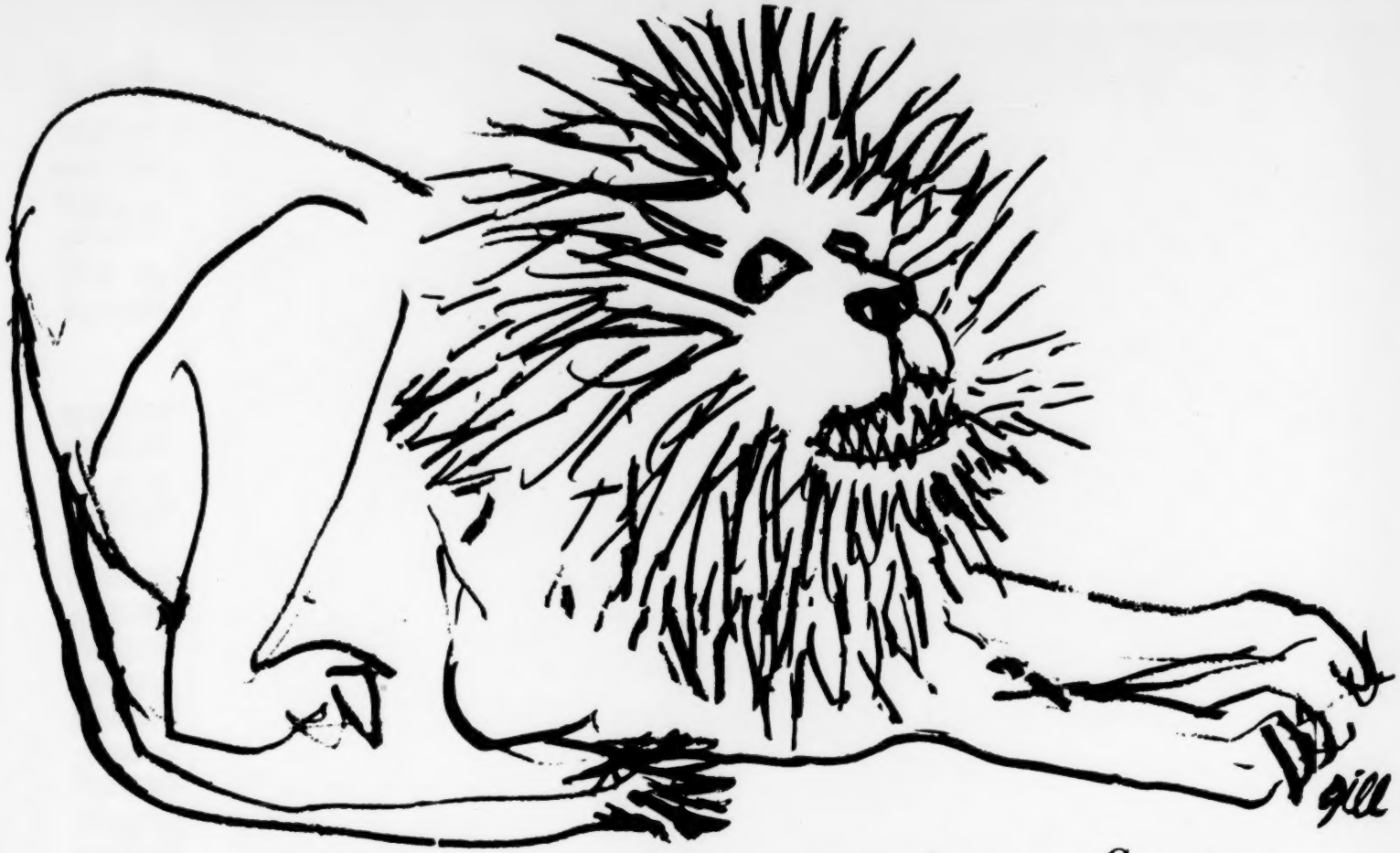

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Philadelphia,
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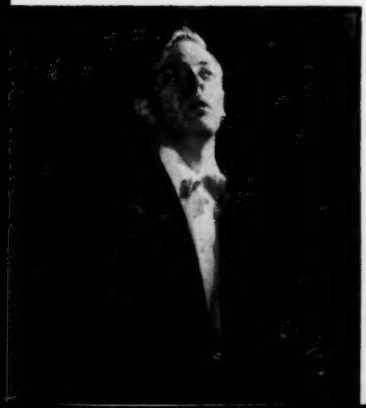
Time Magazine, November 12, 1956



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—*Musical Courier, July,* 1956

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Bay City Times (Mich.) Oct. 16, 1956

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Kenosha Evening News (Wisc.) Oct. 14, 1956

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Decatur Daily (Ala.) Nov. 12, 1956

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Audrey Paul

Mezzo-Contralto
Lyric Opera of Chicago

AUDREY PAUL, glamorous young mezzo-contralto, began her career by winning the Chicagoland Music Festival Contest. She has appeared on television, radio, with Symphonies, the Lyric Opera of Chicago, and has starred in the title role of "Carmen" at the Highland Park Music Theatre.

RALPH NIELSEN and AUDREY PAUL starred in the leading roles of the opera "Carmen" at the famous Grant Park Concerts 1956 Summer Series, and have been acclaimed in more than half of the United States and in Canada for their new and unique concert program, "CARMEN & DON JOSE."

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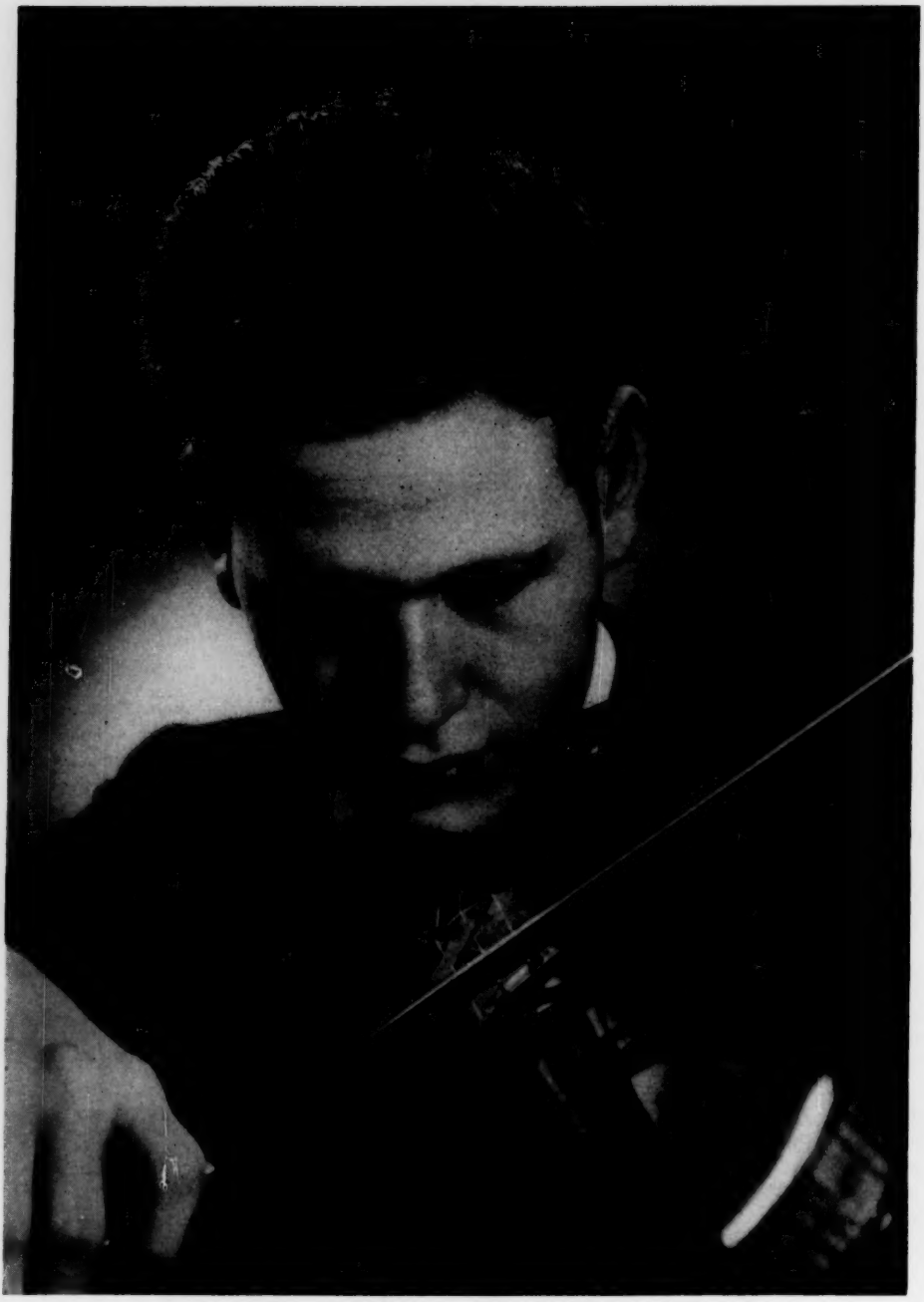

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New York Herald Tribune
March 25, 1954

Davis demonstrated that he has an outstanding technique, and a natural gift for interpretation.

Stockholm Tidningen
November, 1954

A conscientious young artist . . . technical and musical grasp of Beethoven's Kreutzer sonata.

London Times,
December 6, 1954

. . . agile and flawless technical skill.
. . . played with great virtuosity.

Algemeen Handelsblad,
Amsterdam, December 3, 1954

The long work was wonderfully intelligible as it unfolded under his steady bowing. And, besides his clear comprehension, he brought to the work a wealth of differing tonal effects as he made each variation seem like a logical step leading from the last up to the next. Many violinists twice his age have not played it with such insight.

•

Then followed the crown of the recital, Prokofieff's darkly beautiful Sonata in F minor, Op. 80, No. 1, in which the young artists were a first-class sonata team. The shorter works included Canzonetta (based on a troubador melody) and Scherzetto, by Sir William Walton, which were new to this city. They were agreeable pieces that the violinist played with the taste and inner understanding that marked all his work.

From the New York Times of March 12, 1956 (First paragraph above comments on the Bach Chaconne)

David Davis, twenty-three year old violin virtuoso, is a native of Chicago, where he began his musical studies at the age of three. He established himself as a prodigy almost immediately. Soloist with the Chicago Symphony Orchestra at the age of eleven, the critics termed phenomenal his performance of the Paganini concerto. He studied as a scholarship student first at Curtis Institute of Music; later at Juilliard School of Music, under Ivan Galamian. He has toured in the United States, Canada and Europe, in recital and symphonic appearances, with great success. His auspicious New York Town Hall debut recital in 1954 was received enthusiastically by the critics, and on his reappearance at Town Hall in March, 1956, his reviews were those of superb acclaim. Mr. Davis has an extensive repertoire, including, among other works, twenty-one concerti.

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"*The Paganini of the Concert Organ,*" (TORONTO TELEGRAM), Richard Ellsasser's more-than-critical acceptance is attested by his recent fully-sponsored 5-times-weekly TV program "Nightfall" from NBC-Hollywood.

"*An unusually gifted musician,*" (NY TIMES), Ellsasser has won a concert following that embraces and exceeds devotees of Organ's literature of masterworks, by revitalizing the lost art of improvisation, which he includes as a special feature of each concert program. Ellsasser's "*fire and exuberance of youth, plus mature, closely held control,*" (ST. LOUIS GLOBE-DEMOCRAT) are permanently captured on his recordings, which out-number and outsell those of any other organist, and range from the Classics and Romantics to contemporary composers.

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Winner Henry Levitt Award for composition, for his Ballet, "Greenwich Village" (1946). MC and soloist of his own TV program "Nightfall" over NBC from Hollywood, 1956.

MOVIES:

Performed the background organ music in "Bwana Devil", "Of Men and Music" (with Jascha Heifetz), "The Jazz-Singer", and "The Miracle of Our Lady of Fatima."

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¶ Miss Kallir has been engaged for October, 1957, by the New York Philharmonic-Symphony

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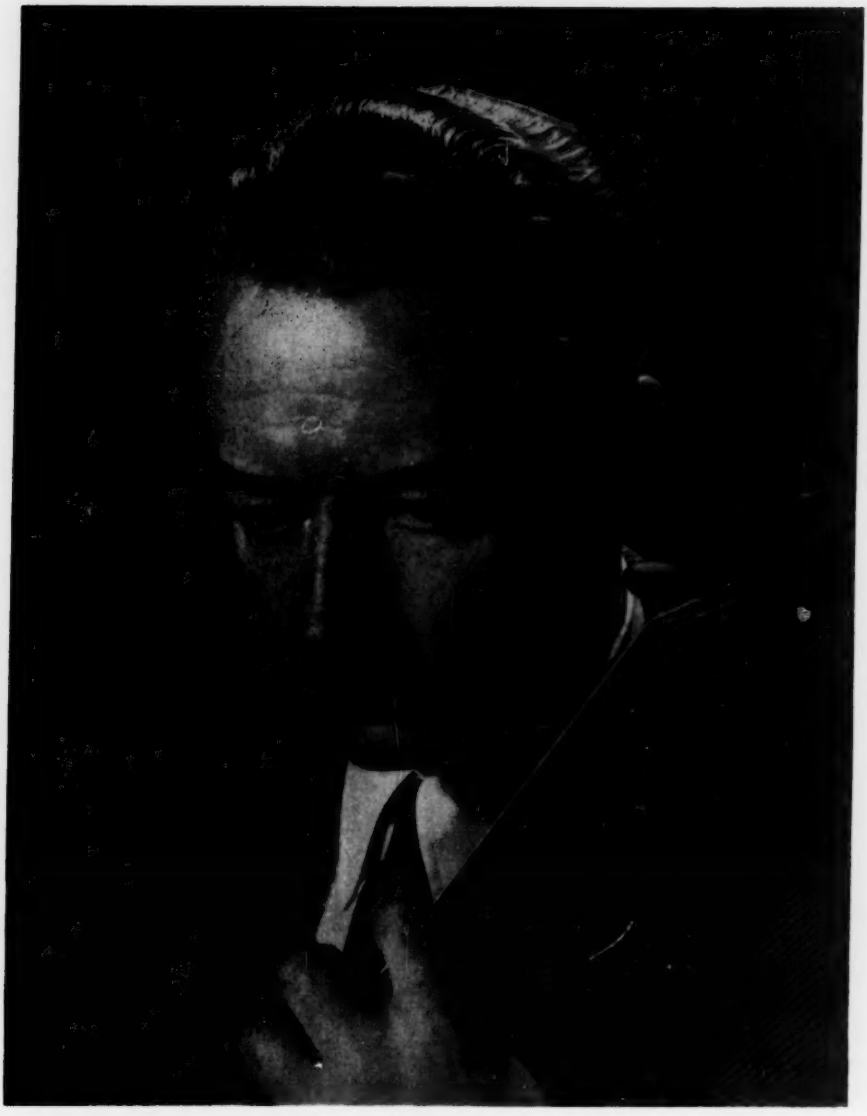

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DAILY TELEGRAPH AND MORNING POST, LONDON, "His tone was unfailingly pure and sweet, his intonation impeccable and his sense of phrase truly musicianly."

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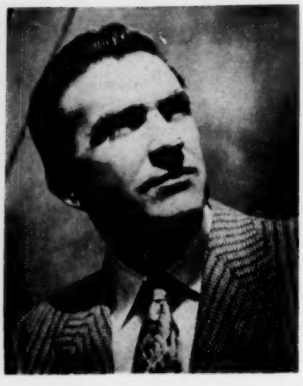

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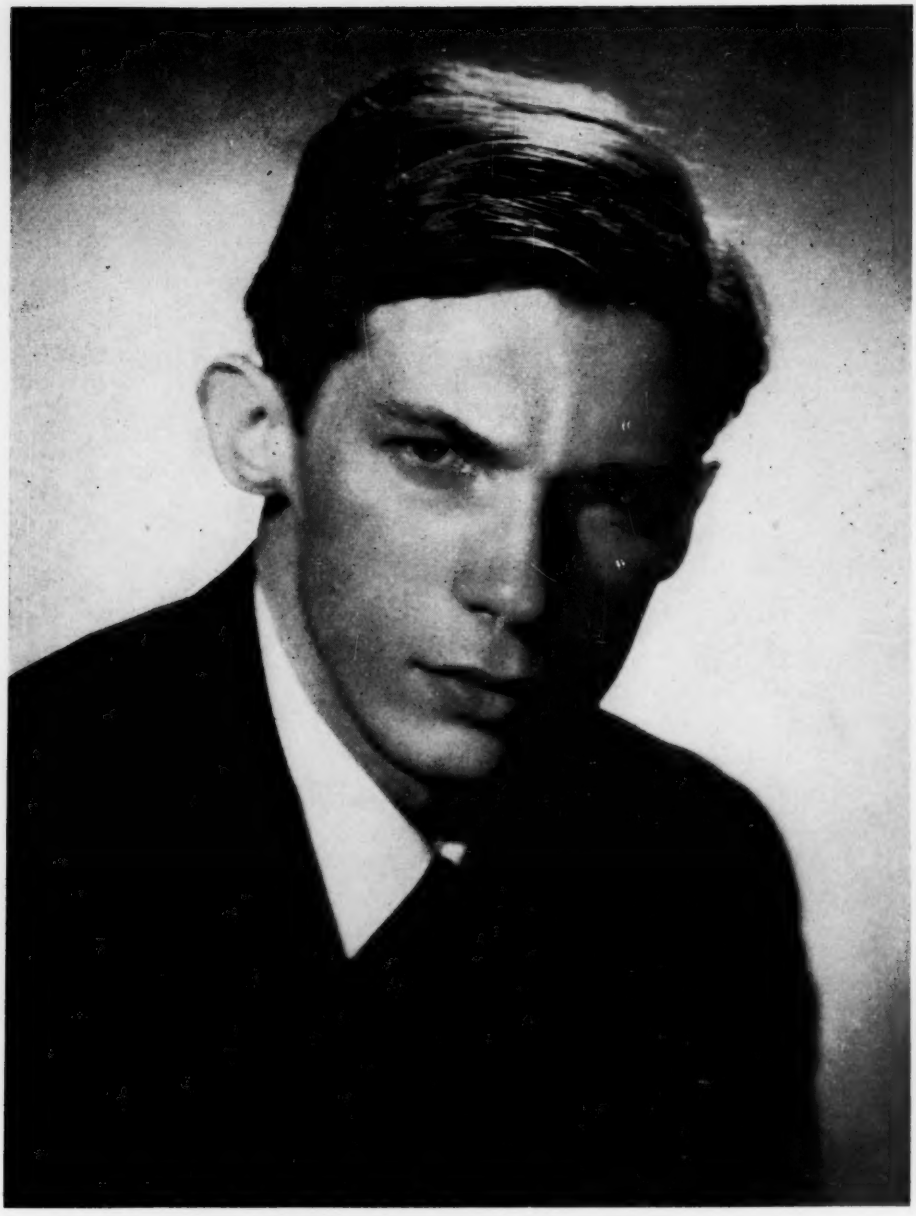

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ISABEL HORNER

pianist

"She is most sensitively aware of the musical feeling, the mood, the style of the music—an understanding interpreter, with a keen ear for the most delicate nuances."

—Santa Barbara News-Press

". . . she is up to tackling some of the most formidable music written for her instrument."—*L. A. Times*

"It is entirely apparent that she could never have avoided being a pianist; she seems to fulfill her real self and grows in stature when she interprets at the piano. A remarkably lovely tone . . ."—*Pasadena Star-News*

"An amazing digital dexterity."

—Buffalo Evening News

Isabel Horner, inspiring young American pianist, made her debut at the age of eight as soloist with the Los Angeles Philharmonic. She achieved unusual success as a child prodigy of music and the theatre, starring on Broadway at the age of twelve in the music-drama "Swan Song." At the age of fifteen, she withdrew from all public appearances and studied intensively for a concert career. In 1954, Miss Horner made her debut as a mature artist and has since concertized extensively in California, eastern United States, and appeared as soloist with symphony orchestras, including the Buffalo Symphony. She has recently returned from Europe and has been re-engaged for an extensive tour next season.

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Author of Folklore Music Map of the United States
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This program has been presented at the American Museum of Natural History, New York; Universitât Vienna; Instituto Britanico, Spain; Cambridge, England; Emory University, U.S.A.

CHRISTIAN SCIENCE MONITOR:

"Arrestingly dramatic, statuesque appearance, eloquent speech."

LA VANGUARDIA ESPANOL, BARCELONA:

"The audience listened to her spellbound and applauded with great enthusiasm."

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(with harpsichord)

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"There was a warm response from the audience caught up in the infectious happiness of the cheerful recital."

Washington, D. C. Post:

"Miss Dorothea Lawrence sang with a brilliance and spectacular delivery that led to encore after encore."

Diaro de Barcelona:

". . . A fine sense of perception, of exquisite musical comprehension . . . she put soul and passion into her performance . . . was enthusiastically applauded by the large and distinguished audience . . ."

New York Telegram & Sun:

". . . Possesses a voice of rich quality . . ."

Chicago Herald-American:

". . . An artist and singer of accomplishment . . ."

New York Journal American:

"has always stressed a vivid interpretive sense and knows how to use this gift to advantage."

Atlanta Journal:

"Large voice . . . achieves tonal beauty and dramatic effects."

Hartford Courant:

"exceptional voice . . . rich medium . . . brilliant top."

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"Inez Matthews is one of the finest singers in the world at present."—Dagens Nynetan, *Stockholm*

"Inez Matthews has the all important ability of interpretation which so captivates her audience that time and place are forgotten."—Dagbladet, *Oslo*

THEATRE—

"The test of your heart strings will come when you hear Inez Matthews sing in a voice of haunting loveliness."—New York Times

"Her voice is as clear as a bell and beautifully controlled."—Pittsburgh Courier

OPERA—

"She may well be the only person alive except the original who can sound like Marian Anderson."— New York World Telegram & Sun

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One of America's Most Exciting Pianists

"Of the playing of Miss Podis much has been said. To hear BEETHOVEN'S prodigious C minor Concerto, followed by the equally exacting LISZT E-Flat major Concerto as performed by this young woman is a challenge to credulity. Few among those names recognized among the very great at the keyboard can be said to interpret the gamut from classics to modern with the assurance and poise of Eunice Podis."—*Ft. Wayne Journal-Gazette*

"This was the thirteenth time Miss Podis has played this work (TSCHAIKOWSKY B-Flat major Concerto) with the Cleveland Orchestra—summer and winter. Her display of technique was brilliant. And in the roaring octave passages, the sweeping runs and purling trills there was an effortless style and a maturity of thought and execution that enhanced the depth and beauty of her interpretative artistry."—*Cleveland Plain-Dealer*

"The young concert pianist, Eunice Podis, again inspired superlatives with her performance last night. She dominated the evening. After performing the RACHMANINOFF Concerto No. 2 and the RHAPSODY IN BLUE, the young virtuoso was called back again and again."

—*New Orleans States*

Hartford Courant
Feb. 9, 1956

Miss Podis Sends 'Em At Bushnell

The musical talk of the town ths morning will be Eunice Podis who appeared here last night with George Szell and the Cleveland Orchestra and gave a simply terrific account of the Aram Khatchatourian 1936 Piano Concerto.

Miss Podis had been heard at the Bushnell once before, and at that time she was pretty impressive. But this time she gave an electrifying performance of an especially ornate keyboard piece and positively wrung the audience out and left them over the backs of their seats to dry.

Very Tough Rhetoric

The Concerto itself does not amount to a hill of beans. Its sombre mood and thick texture may delude you for a moment, but actually the work is rhetorical and pretentious rather than genuinely compelling. Nevertheless, Mr. Khatchatourian has written an awful lot of notes into the piano score and arranged them in tough places to get at. But had Miss Podis been Little Audrey, she would have laughed and laughed, because no matter what the composer did, she could go him one better. And she did. No clutch of notes too hard for her flying hands, no rhythmic tricks too sly, and you never got a run in your best nylons faster than she runs up the scale.

But She Did It

However, that was not all Miss Podis had, by a long shot. The real measure of her playing was the way she took all that is nationalistic and quasi-modern and personally idiosyncratic in the Khatchatourian concerto, and held it into some kind of shape, no matter what thorny thickets the composer dragged it through. Miss Podis worked most intensely to put content into the three. void movements, and here and there she actually succeeded in making you think there might be something to the work after all. That was accomplished indeed. But where she triumphed was in giving arch and span and form to the music itself, never losing sight of a movement as a whole, no matter how busy and kaleidescopic the separate page to hand might be.

Miss Podis certainly got an ovation for her performance, and most certainly deserved it.

T. H. P.

CLAUDETTE
SOREL
pianist

First European tour February-March, 1956
Second European tour January-April, 1957
Appearing with Zurich Radio Orchestra January, 1957
London Philharmonic February, 1957

NEW YORK

"This was EXCEPTIONAL PLAYING; it told of technical prowess, the expressive significance of the music; of definite and realized interpretive ideas."—*New York Herald Tribune, Oct.* 31, 1956

"Miss Sorel proved in the past, and she proved once more last night, that she is a skillful pianist. She has a nice relaxed style at the keyboard, a flexible technique and a good tone."—*N. Y. Times, Oct.* 31, 1956

CHICAGO

"Claudette Sorel is AS FINE A PIANIST AS CAN BE. She is a sensitive musician, wonderfully equipped to transmit pleasure."—*Chicago American, April* 30, 1956

THE HAGUE

"Her playing was deeply sensitive and technically perfect."—*Haagsche Courant, March* 17, 1956

FRANKFURT

"Claudette Sorel amazed us by her light, firm finger technique which soared in dazzling scales and whirlwind speed. Charm, dexterity, elegance and subtlety also abounded." —*Frankfurter All Gemeine Zeitung, March* 12, 1956

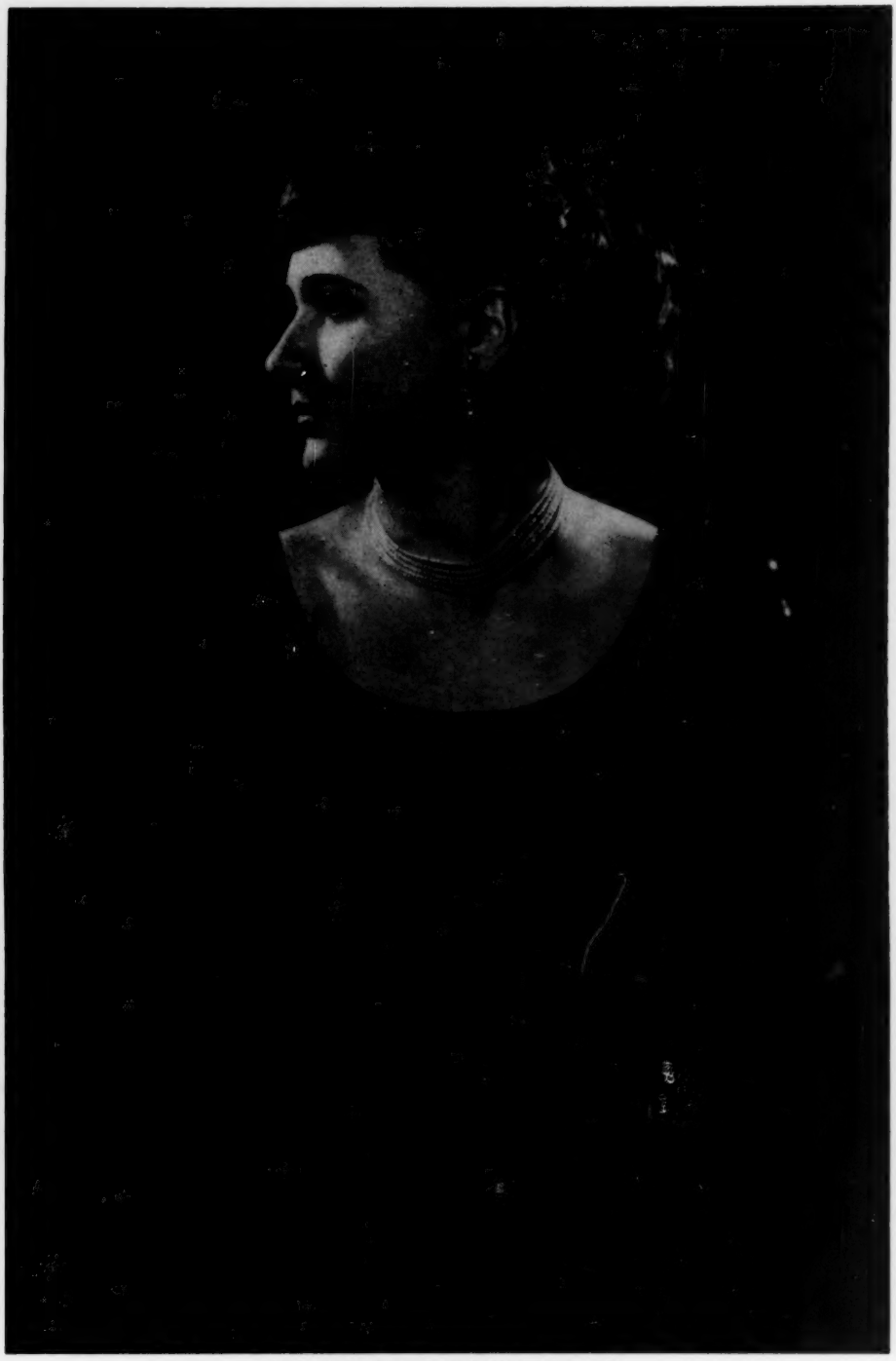
"A PHENOMENON AMONG YOUNG AMERICAN PIANISTS VISITING EUROPE." —*Frankfurter Abendpost, March* 12, 1956

STOCKHOLM

"Possesses an indisputable sense of music together with a faultless technique and brilliant style."—*Morgan Tidningen, Stockholm, February* 18, 1956

LONDON

"Her interpretations, though immensely spirited and ardent in feeling, were disciplined by good MUSICAL TASTE AND INTELLIGENCE. At all times the quality of tone she produced was admirable."—*The London Times, March* 5, 1956



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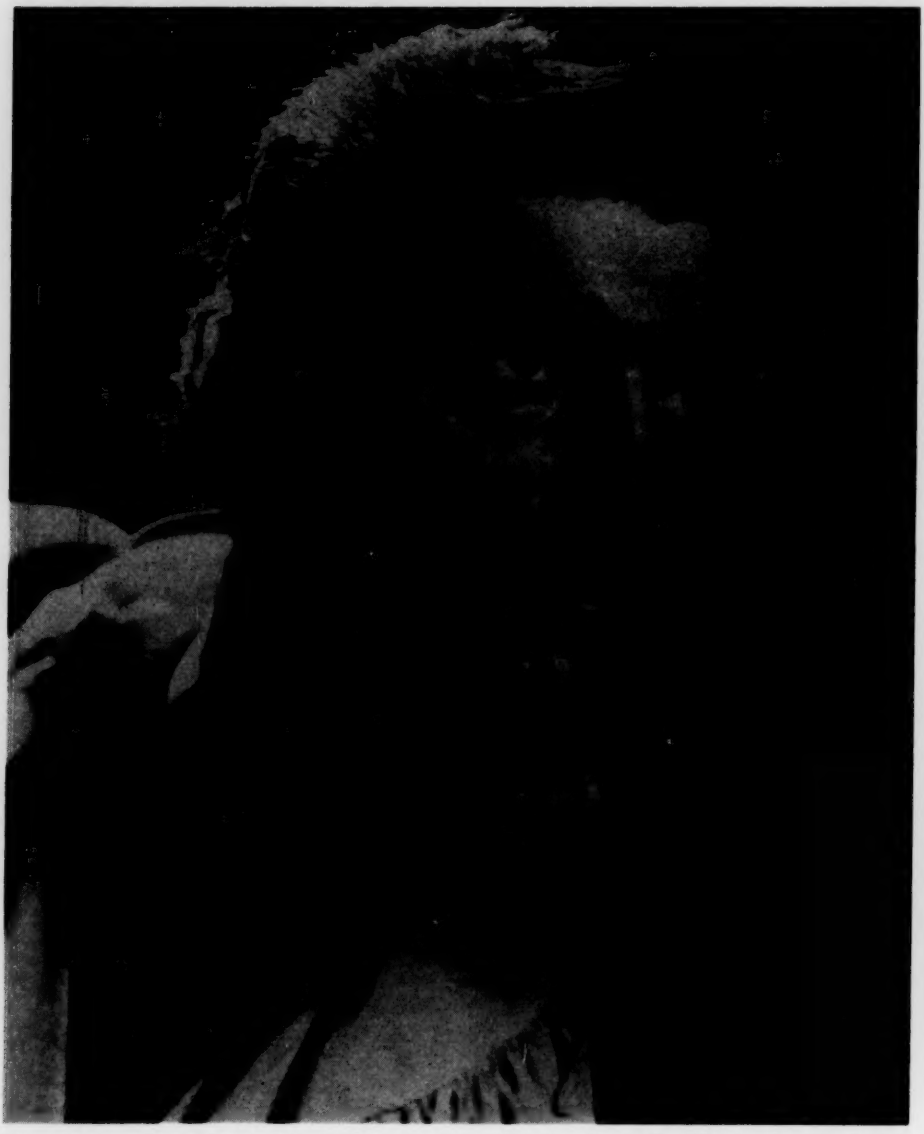
MICHAEL RHODES *baritone*



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"After a sovereign portrayal of the title role in 'Boris Godunow' Michael Rhodes astounded us with his wonderful and convincing Don Giovanni, beautiful and secure singing; handsome to look at; understandable declamations—he was the focal point of interest throughout the evening."
National Zeitung, Zurich

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"PIANIST SPANS THREE CENTURIES IN RECITAL AT TOWN HALL" . . . "pleasantly unhackneyed program . . . A simple romantic lyricism was the strong point of Helen Kettner . . . a serious artist." Downes, NEW YORK TIMES

"Considerable variety of styles in the program given by Helen Kettner in Town Hall. The length of leaps from style to style and their suddenness couldn't help but be impressive. Approached her chosen composers with unmatchable aplomb . . . Elegiac quality in Miss Kettner's rendering . . . played rapid passages skillfully." NEW YORK HERALD TRIBUNE

"Playing alive and decisive . . . handled coloristic passages fluently . . . keyboard facility excellent . . . recital marked by mannish strength." SAN FRANCISCO EXAMINER

"MARKED TALENTS REVEALED IN HELEN KETTNER'S RECITAL" . . . disclosed a mature grasp of the piano keyboard . . . unusual musical sensitivity." Felix Borowski, CHICAGO SUN-TIMES

"The musical climate brightened at Kimball Hall last evening . . . The massiveness of a work like Brahms' F Minor Sonata appeals to Miss Kettner and she projects its weight and size." Albert Goldberg, CHICAGO TRIBUNE

"She has a serious, respect-commanding approach to her music." Edward Barry, CHICAGO TRIBUNE

"HELEN KETTNER GIVES OUTSTANDING CONCERT TO OPEN COLLEGE SERIES" . . . She played an outstanding program . . . enthusiastic audience . . . beauty of tone, assurance of technique . . . wholly satisfying performance. Louise Goss, KALAMAZOO MICHIGAN GAZETTE

"Highlight of final concert of the Elgin Symphony was Helen Kettner's performance. Vehicle for her pronounced gifts was Rachmaninoff's No. 2 in C minor. All of the eloquence and dignity of composition brought out . . . fine perceptiveness throughout." ELGIN GAZETTE

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ELEKTRA RECORDS

NAOMI WEISS, a prizewinning graduate of the Juilliard School, displays ". . . a mastery of the keyboard that is almost unbelievable . . . a joy to hear her." *(Musical Leader, Chicago, Ill.)*

KENNETH AMADA, has been acclaimed following his Town Hall recital for . . . "exuberance in bravura . . . a gift for poetry . . . a sense of freedom of approach and expression". *New York Times)*

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—THE PALM BEACH POST, FLA.

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—LAREDO TIMES, TEX.

"If the next two in the series attain the quality of this program, this will be A TOP YEAR FOR THE COMMUNITY CONCERT ASSOCIATION . . . THIS WAS THE BEST CONCERT EVER PRESENTED by the concert association."

—THE ZANESVILLE TIMES RECORDER, O.

"PIANO TRIO DELIGHTS!" *—AKRON BEACON JOURNAL, O.*

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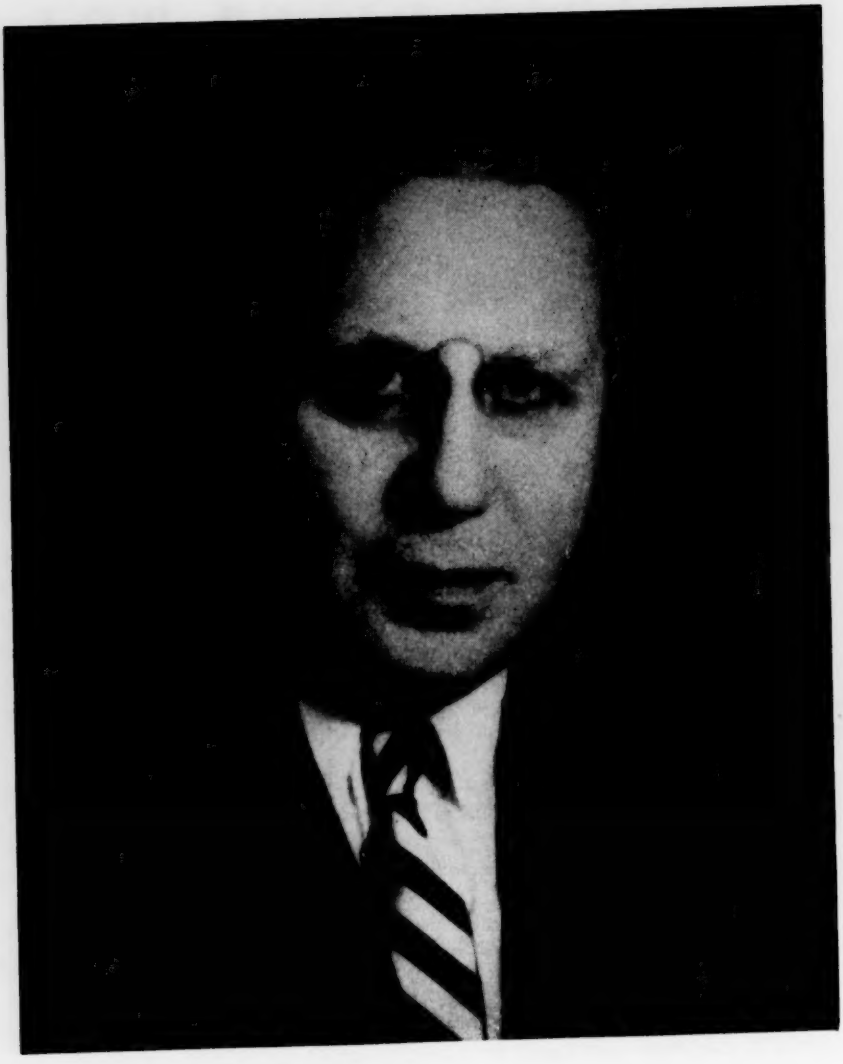

ENRICO LEIDE

BEGINNING 8th SEASON
as CONDUCTOR — MUSIC DIRECTOR

AMERICAN SYMPHONY of NEW YORK

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"The Concerto was excellently accompanied by Enrico Leide and the 80-piece American Symphony of New York." (Premiere of Mana-Zucca's Violin Concerto)—
THE NEW YORK TIMES

"Mr. Leide's conducting of La Traviata (Tagliavini-Kirsten) was of such consummate artistry as to cast a spell over a capacity audience of four thousand."—Newark (N.J.) STAR-LEDGER

"New Yorkers were indebted to Enrico Leide for the chance to hear a flood of new American orchestral works. The all-American program was warmly led by Enrico Leide and played by his American Symphony of New York."— NEW YORK HERALD TRIBUNE

"Maestro Leide and tenor Vinay were compelled to take twelve curtain calls at the conclusion of Verdi's Otello."— LA STAMPA, Torino, Italy

Dr. Leide adds role of composer . . . "two of the high points of the all-Wagner program turned out to be the lovely, well-scored Elegie for Strings, composed by Dr. Leide, and also one of his songs with orchestra offered as an encore by the soprano."—MUSICAL COURIER

EVA LIKOVA – *soprano*

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N. Y. TIMES:
Eva Likova's portrayal of Violetta is well sung; a beautifully acted and distinguished characterization . . .

SAN FRANCISCO BULLETIN:
(headline) Eva Likova hailed in Traviata . . .

LOS ANGELES TIMES: **VERDI'S REQUIEM**
Eva Likova's fine spun soprano soared with ease and phrasing of excellent taste . . .

ESTO, MEXICO CITY: *La Likova received the greatest ovation of the night . . .*

DESTINO, BARCELONA: *A voice of delicious quality . . .*

THE GLOBE, TORONTO: *Likova has a voice of exceptional warmth and beauty.*

Eight years leading soprano of N. Y. City Opera, City Center; Chicago Lyric Opera Company; Gran Teatro Liceo, Barcelona, Spain; National Opera, Mexico City, Mexico; American Opera Society, New York City; Cosmopolitan Opera, San Francisco; Cincinnati Summer Opera; New Orleans Opera; Pittsburgh Opera; San Antonio Opera; Kansas City Opera and many other major opera companies. Soloist with Chicago, Los Angeles, Detroit, New York Philharmonic-Symphony, Lewisohn Stadium, Montreal and other Symphony Orchestras.

Dorothy Phillips, violinist

The glowing terms below are constantly used in evaluating the violin playing of young Dorothy Phillips. She is a graduate of Juilliard; her teachers have included such distinguished men as Ottokar Cadek, Louis Persinger and Ivan Galamian.

In private life, Miss Phillips is the wife of Miles Mauney of the well known duo-pianists, the Mauney Twins.

She is available for solo recitals, orchestral appearances, and violin-viola duo dates with Margaret Pardee (*see adjacent page*).

"VITALITY — SENSITIVE MUSICALITY"

"A well trained violinist, and a musicianly performer. She is able to distinguish among musical styles, bringing appropriate interpretive devices to each. She has excellent control of vibrato and bowing, and a wide range of volume and tonal color."—CECIL SMITH, *Musical America*

"Miss Phillips, playing the Wieniawski Concerto No. 2 for violin and orchestra, revealed a brilliance, warmth and beauty of tonal coloring and a flawless technique combined with musical intelligence."

—*Birmingham News, Birmingham, Alabama*

"Fine technique and rich vibrant tone."—*Charlotte Observer, Charlotte, N. C.*

"One of the more brilliant of our violinists."—ARTHUR WINOGRAD, *conductor, MGM Records*

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Mozart "Symphonie Concertante"
The Biennial Convention of the New York Federation of Music Clubs — April 1956
DOROTHY PHILLIPS, *Violin*
MARGARET PARDEE, *Viola*

Margaret Pardee, violinist

MARGARET PARDEE, a native of Valdosta, Georgia, is a graduate of the Juilliard School of Music. She studied with Sascha Jacobsen, Albert Spalding, Louis Persinger and Ivan Galamian. Having played recitals in Town Hall, New York City, and throughout the United States, Miss Pardee is available for solo recital and orchestral dates, and violin-viola duo programs, with Dorothy Phillips (*see opposite page*).

". . . a musician to be taken seriously. Taste, refinement, and sensitivity were the qualities which she displayed in this, her first local recital."

". . . the Brahms Sonata for Piano and Violin in D minor was superlative playing . . . a performance to retain in grateful memory as a measure for all succeeding accounts of the work."

—Times-Herald, Washington, D. C.

". . . uncommonly gifted"

". . . basic approach to the violin was neat and in good taste."

—N. Y. Herald Tribune

"Miss Pardee, a young artist of prepossessing personality . . ."

—Musical Courier

". . . exceptional talent."

—Times Enterprise, Thomasville, Ga.

". . . solid musical training."*—The N. Y. Times*

"Miss Pardee is uncommonly gifted with an innate understanding of music which cannot be taught . . ."

"Chausson's 'Poeme' had one of the most sensitive readings heard in this city . . ."

—The Evening Star—Washington, D. C.

". . . Miss Pardee has a flawless technique and an absolute mastery over the violin.

—The Harlequin—Baltimore, Md.

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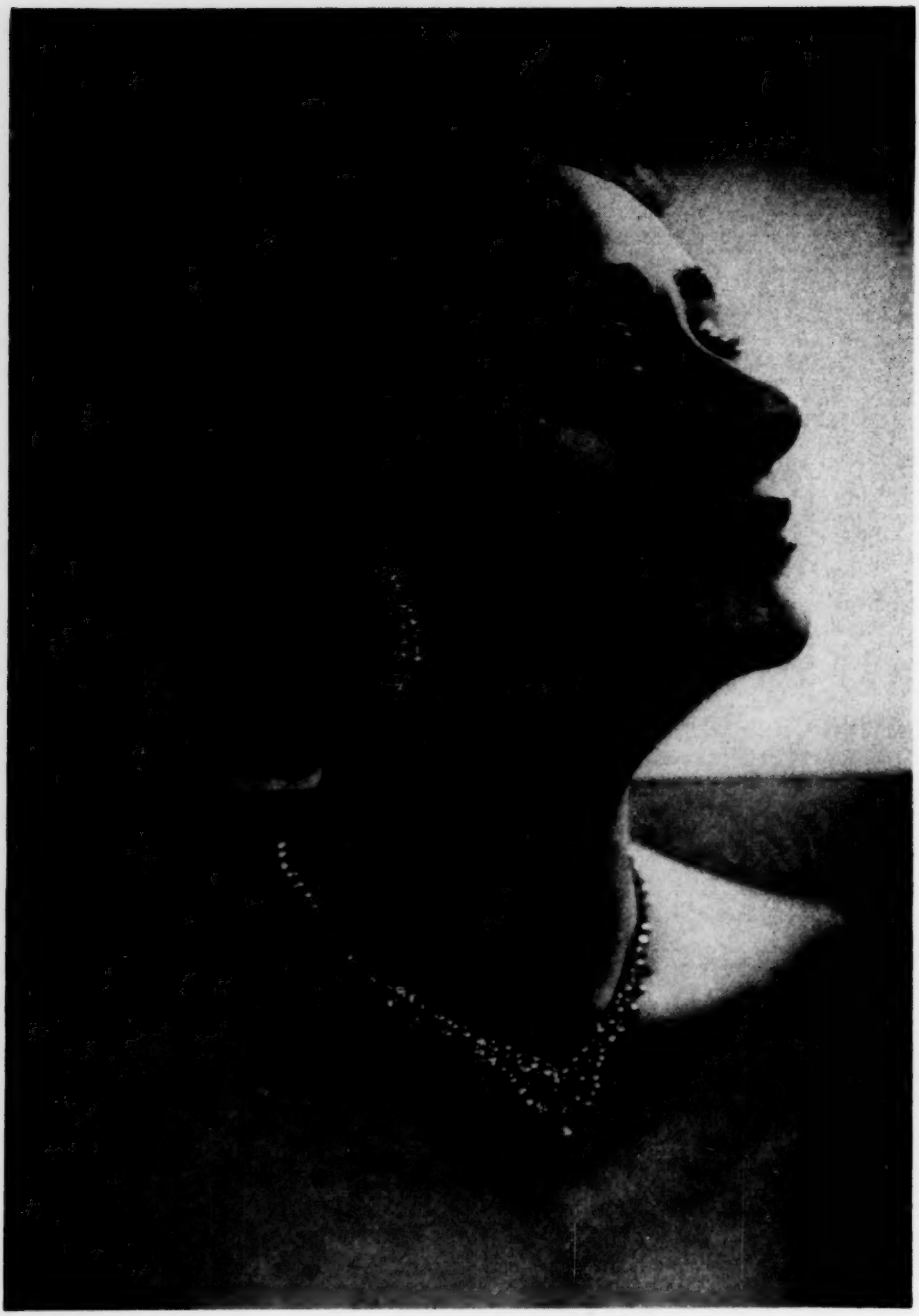

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". . . taste and skill . . ."

"composes art songs . . ."

"genuine feeling for prosody"

"As she writes, so does she sing—naturally, sensitively, and clearly." NEW YORK TIMES

"Born with more than ordinary gifts and having acquired a sound technical foundation."

"A lyric talent and compositional technique many might envy."

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"Exceptionally sensitive handler of English prosody."

MUSICAL AMERICA

"Strong dramatic talent."

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". . . her songs touch the heart." MUSICAL COURIER

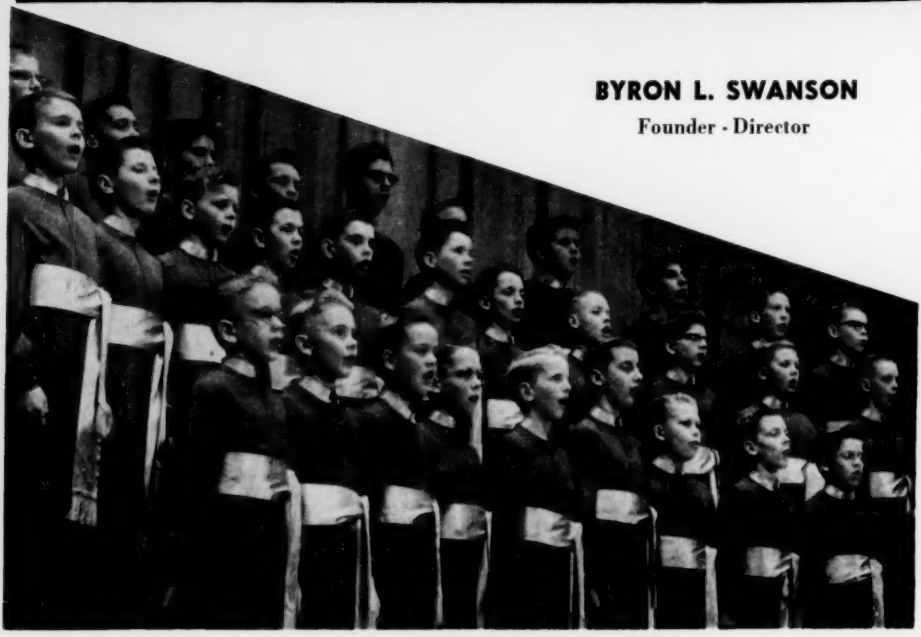
BIOGRAPHY

As a young teen-ager, Thelma Matesky began her professional career as studio accompanist for her violinist father in San Francisco. Today New Yorkers know her through concerts and broadcasts.

Miss Matesky boasts of being completely American both in birth and training.

She is currently working on lyrics and music for a play intended for Broadway next season, and plans to complete the music to the forty-four SONNETS FROM THE PORTUGUESE, twenty-six of which are already written. She considers these her finest work and will present them in a series of three concerts when the cycle is finished.

The Warren BOY CHOIR ~of Pennsylvania



BYRON L. SWANSON
Founder - Director

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"One of the most charming moment's in the season's music occurred yesterday afternoon in Town Hall when the Warren Boy Choir of Pennsylvania sang Strauss's 'Pizzicato Polka' . . . Numbers by Bach, Handel, Mendelssohn and Brahms' were sung with pure, sweet tone and evenly sustained balance . . . 'The Emperor Waltz' of Strauss found them lilting in easy style and Brahms' 'In Stiller Nacht' was soft and soothing enough to be repeated."—BIANCOLLI—N. Y. WORLD-TELEGRAM

". . . they understood the music and enjoyed it and their enjoyment crossed the footlights." —NEW YORK TIMES

"Guided by the able direction of their leader, Byron Swanson, the 24 handpicked singing youths sang splendidly through a repertoire of numbers selected to please all tastes. All the pieces and the special acts were delightfully entertaining. Many of the songs were exquisite in their tonal rendition . . . finesse of professionals . . ."—CHAUTAUQUA INSTITUTION, CHAUTAUQUA, N.Y.

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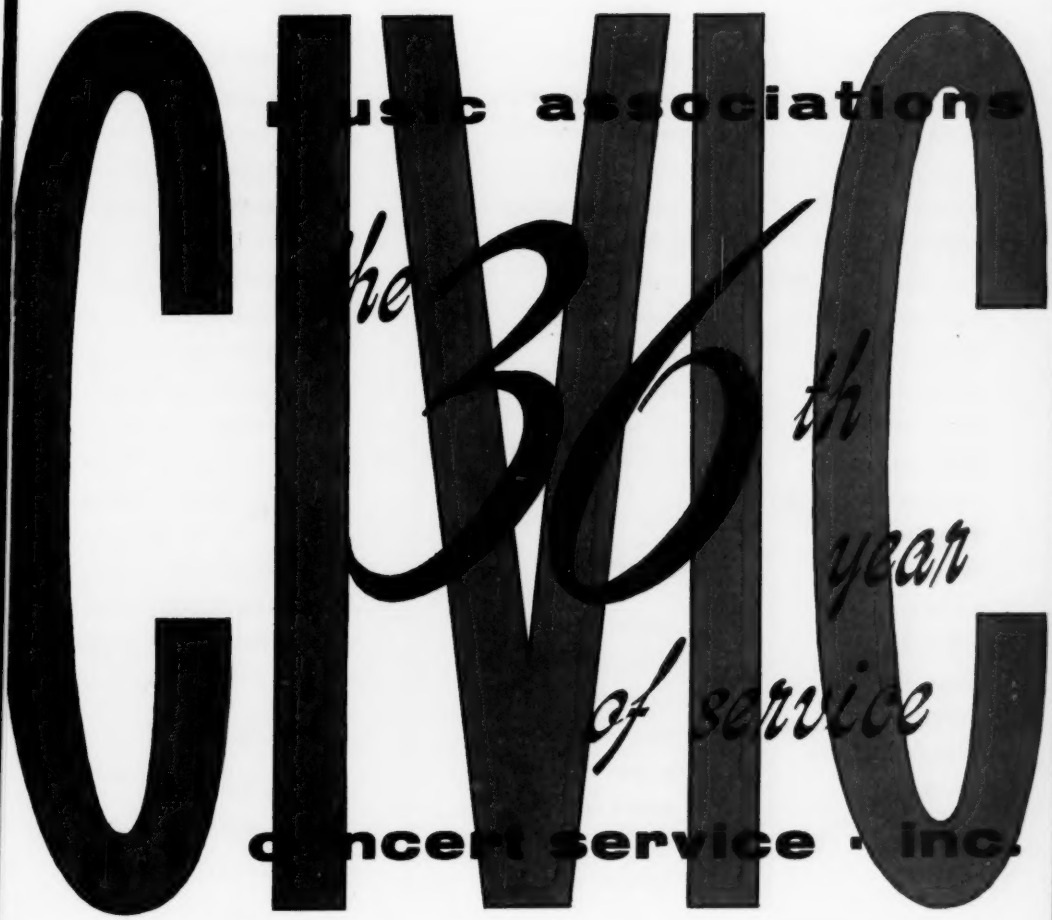

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—Ross Parmenter, *New York Times*

"The most appealing interpreter of the little Parisian seamstress yet to appear on the City Center stage . . . (she) acted and sang with moving poignancy and sincerity . . . she should become a first lady in the music-lyric theatre."

—Harriett Johnson, *New York Post*

CONCERT

"Miss Addison is a gifted soprano, and she sang the songs in a quiet and rapt rendition such as few contemporary songs have the luck to receive."

—*New York Times*

"Many singers search for a lifetime without finding the secret that Adele Addison has already found. It is the secret of musical communication. It is one of the requisites for greatness."

—Harold Rogers, *The Christian Science Monitor*

"Miss Addison sang of love, and sang as compellingly as ever Isolde sang for a Tristan . . . Celestial beauty in singing of earthly love is a hard combination for me to resist, and to Miss Addison's miraculous entreaties I quickly and happily gave way without reserve. Such singing, and at these points, such music!"

—Paul Hume, *Washington Post*

"The superb vocal artistry of Adele Addison again gave much pleasure yesterday afternoon. From first to last, virtually every number was superb music making, singing of the finest order."

—Cyrus Durgin, *Boston Daily Globe*

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Town Hall recital on January 27, 1957
Boston Symphony (3 performances)
Hollywood Bowl
Cleveland Symphony
New York Concert Choir

". . . plays the violin as to the manner born."

—THE TIMES (London)
May 2, 1955

Gabriel Banat

NEW YORK TIMES, MONDAY, NOVEMBER, 12

Carnegie Hall Debut for Young Violinist

By ROSS PARMENTER

IN the seven years since his debut at Town Hall, Gabriel Banat, young Rumanian-born violinist, has gained *poise, assurance and the authority to control an audience.* Thus when he gave his first recital at Carnegie Hall last night he was ready for the larger surroundings.

One would say the violinist, too, has gained something else. In reviews of his Town Hall concerts there were never any reservations about his fluent and accomplished technique. Nor about his musicianship, for that matter. But it was felt there was a lack of intensity in his communication. Last night there was no such lack.

From the broad, songful opening notes of Tartini's "Devil's Trill" Sonata to the brilliant closing Ysaye — Saint-Saens' Capriccio in Form of a Waltz, *everything was backed with the force of feeling.* And the emotion summoned was always appropriate to the style and mood of what he played. Not only this, but it was always perfectly controlled.

There was a striking example of that control in the first movement of the Debussy Sonata. The music calls for the violinist to break off sharply at a climax and then to come in with very delicate sounds. Mr. Banat swept impetuously on to that climax, broke it without faltering and then, as if it were the easiest transition in the world, began playing with the strange eerie colors the ensuing section demands.

Mr. Banat uses a Stradivarius known as "Ex Hill," and one of the pleasures of the evening was its tone—sweet and pure in the highs and amazingly warm and rich in the lows. *And on that superb instrument, the violinist played in a consistently clean, lyrical fashion.* And though refinement was one of the characteristics of his playing, there was a brio enough, say, for the closing of Prokofieff's Sonata in D major, Op. 94.

As can be seen by the pieces named, the program was a substantial one. And in addition there was a pleasant eighteenth-century Sonata for Violin Alone by the virtually unknown Johann Georg Pisandel and Schubert's charming, friendly Rondo for Violin and String Quartet. Brooks Smith was the admirable pianist, and in the quartet Mr. Banat had the assistance of Leon Rudin, Max Weiner, Leonard Davis and George Fehrer, all from the New York Philharmonic.

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LOIS STILLMAN—*The Sun*—Westerly, Rhode Island—1956

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The Knoxville Journal—1956

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The Morning Press—Bloomsburg, Pa.—1956

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Mozart.....Concerti Nos. 1,2,3,4
Britten.....Serenade for Tenor, Horn & Strings
Haydn.....Concerti Nos 1,2
Richard Strauss.....Concerti Nos. 1,2
*Peter Korn....Concertino for Horn & Strings
Weber ..... Concertino
Gliere ..... Concerto
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Hindemith ..... Concerto
Saint-Saens.....Morceau de Concert
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These picturesque and stimulating dances are cleverly wedded, in part, to exotic music of the far east — employing the haunting tones of the temple bells of India, the hypnotic strains of the gamelin orchestra of Java, and primitive rhythms from the drums and gourds of the South Seas. Then from Western Europe come the gay chattering of castanets, the hand clapping and the heel beats of Spain, the bright shimmering of the Italian tambourine, and the martial skirl of Scottish bagpipes.

As unfolded and revealed by two artists who are inspired by Life itself, and are infused with the joy of living, and vitalized by the love of dancing and of humanity, this entertainment by CAROLA GOYA and MATTEO speaks directly to all races and all ages — its appeal is universal and timeless.

THE CRITICS SAY . . .

"Here, indeed is an increasingly effective dance team." **Walter Terry, *New York Herald Tribune***

"In the completely filled large Ziegfeld Theatre on a bitter cold night, Carola Goya and Matteo were in solid command of a performance of great charm. This is a very sellable dance program that will surely please all who fancy an evening of genuinely artistic diversion. **Variety, New York**

"There was a craftsmanship and smoothness of presentation that left little room for comment."
John Martin, *New York Times*

"Set the pulse throbbing and gave one a renewed sense of the joy of living."
London* (England) *Era

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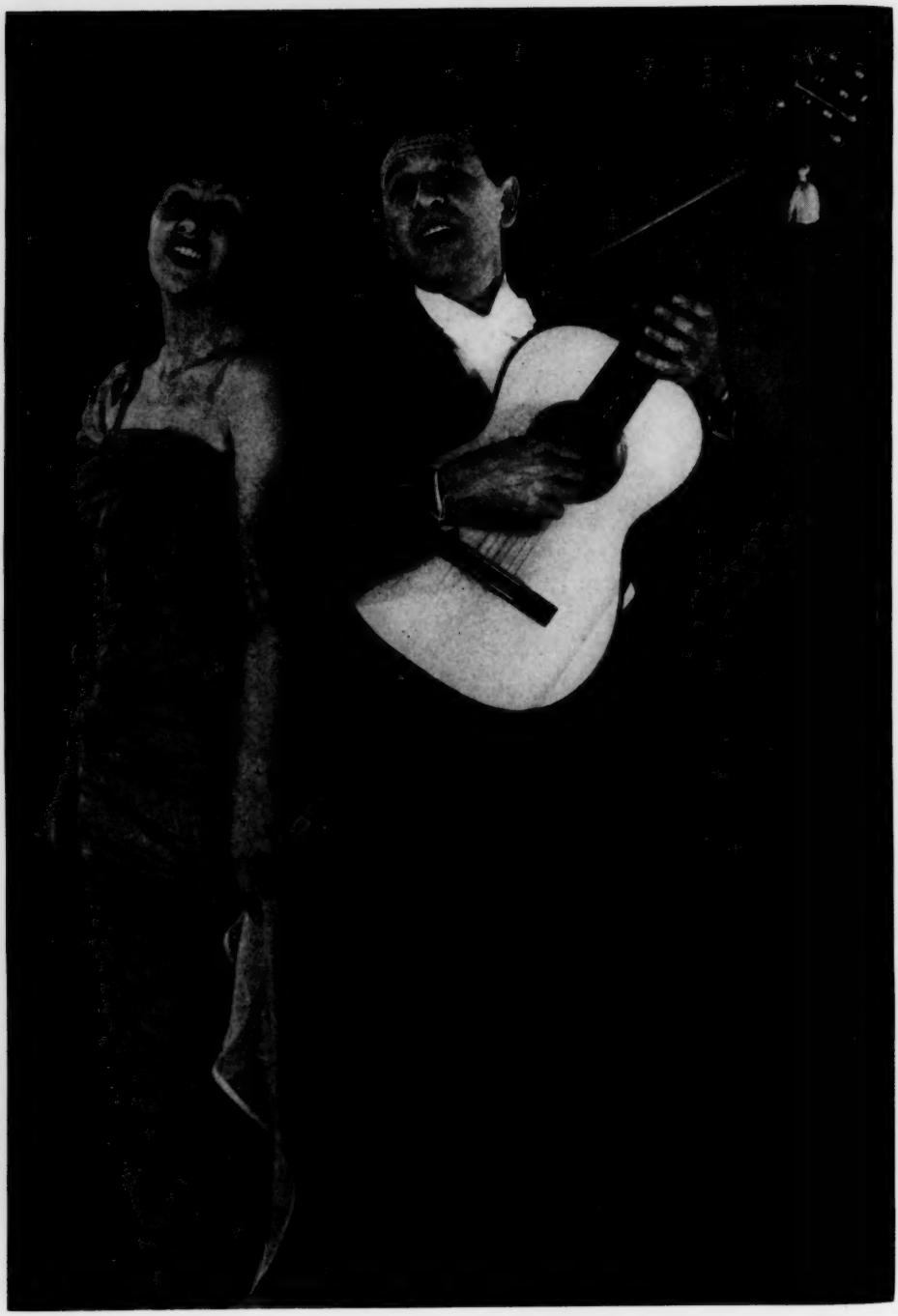

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"thoroughly captivated their large audience . . . Who can resist them?"
—*Christian Science Monitor*, 1955

"They have a knack of finding the droll ones, the obliquely gay ones and those with a glint of humor in their woe. It is quite a spell they weave, these two so right for each other."
—CLAUDIA CASSIDY, *Chicago Daily Tribune*, 1955

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"The Men of Song have a famous name in the concert world. Although the personnel of the quartet may change, the quality of their presentations balances on the same zenith established many years ago . . . they produced some breath-taking effects in their musical arrangements."—Dubois, Pa.

"One hates to think that the best of the concert season is history, yet how could any program surpass the musical presentation by the Men of Song . . . The audience, could it have voted, would, no doubt, have concurred with the National Society of Music in selecting these Men of Song as one of the 10 best musical attractions in America."—LaSalle, Ill.

Named one of the ten best musical attractions in America by the National Society of Music, THE MEN OF SONG, composed of four virile male voices and their pianist-arranger, are veterans of nine years on the concert stage, numerous appearances on radio and television, and recordings. Each member brings to the ensemble the benefit of his own excellent individual musical background and professional experience.

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Morley Meredith

First New York Recital, Town Hall, Dec. 3, 1956

"Morley Meredith a tall Canadian with a big booming baritone voice, made an exuberant debut last night on the stage of Town Hall. . . . What he feels and understands he puts over in no uncertain terms. Mr. Meredith had the gusty humor for Hugo Wolf's 'Der Rattenfaenger' and a broad comedy touch in the same composer's 'Abschied.' Here and in the song of the tippling abbot from Carl Orff's 'Carmina Burana,' he had his audience laughing with him. . . . The 'Creed of Pierre Cauchon' from Norman Dello Joio's opera, 'The trial at Rouen' was effective, too, chiefly because of the volume and brilliance of tone Mr. Meredith poured over his audience . . . Mr. Meredith does other things with his voice too. He can sing a soft high falsetto . . . and he can sing with medium strength in medium range . . ."—*N. Y. Times*

"Mr. Meredith strides across the stage and takes to the spotlight with the demeanor of an exceedingly vigorous man and a confident one as well. His voice, too, bespeaks these qualities. It is clarion strong, rich and easy throughout a broad range and possessed of an ingratiating warmth of timbre at the very summit. . . . in Wolf's 'Der Rattenfaenger,' this musical extraversion was appropriate and the vocal flexibility a joy. . . . the majority of the singer's Wolf, Faure, and Ravel songs were finely controlled and splendidly communicative. One did, nevertheless, recognize a somewhat superior adjustment to the requirements of the music in the more operatic reaches of Dello Joio's 'Creed of Pierre Cauchon' and Mozart's concert aria 'Mentre ti lascio'."—*N. Y. Herald Tribune*

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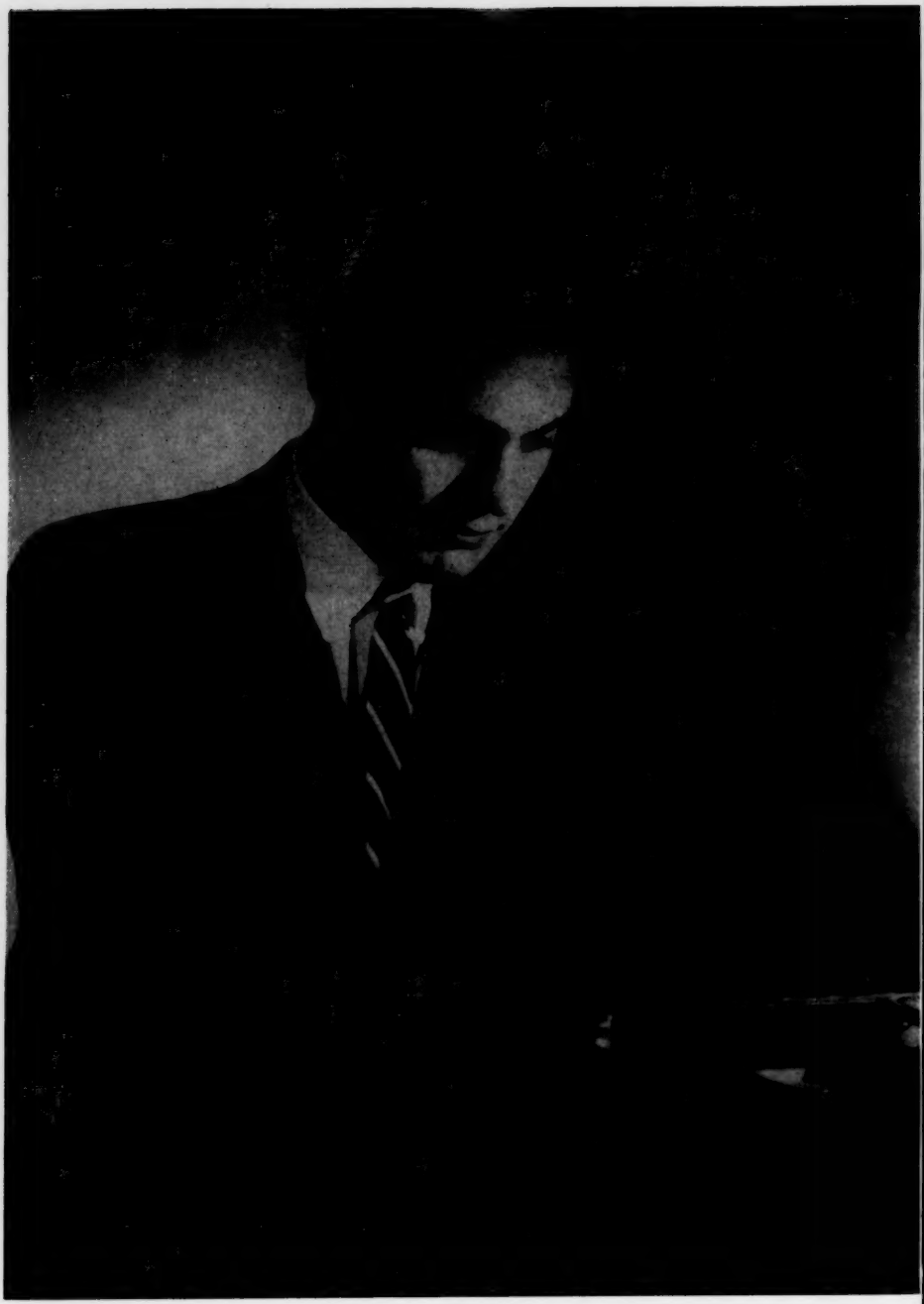

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Robert Mueller

pianist

". . . his playing was a delight to the ear"—*New York Times*

". . . in matters of style, musicianship, technique and taste, all was authoritative"
New York Herald Tribune

". . . delicacy of touch, a sensuous tone, and technique and speed to spare"
New York World Telegram

". . . remarkable polish, vitality, and drive"—*San Francisco Chronicle*

". . . he played with thorough assurance, a smooth incisive skill and a fine sense of the . . . deeper musical values."—*San Francisco Examiner*

Robert Mueller is one of the most gifted of the younger generation of American pianists. His debut at New York's Town Hall in 1952 was greeted by critical acclaim. Since then he has appeared in recital and with major orchestras throughout the United States. His performances from San Francisco to New York were received with unanimous enthusiasm by the public and critics alike. His reputation is established on a solid repertoire of classical, romantic, and modern literature. He has studied with Moissaye Boguslawski, Egon Petri, and Harald Logan. In the fall of 1956 he made his first European concert tour, appearing in all the major cities and capitals there.

JULIAN OLEVSKY

violinist

"The most worthwhile of our younger violinists."

New York Herald Tribune

"He appeared as the sovereign virtuoso and musician, one of the very few in the front ranks of violinists . . . It was fantastic violin playing, not soon to be forgotten."

Copenhagen, Politiken

"Unequivocally he is a full-fledged master well able to hold his own with the best."

Chicago Herald American

JULIAN OLEVSKY is somebody special in the world of music. Within the last few years he has established himself as one of the top rank young violinists in the United States as well as in Europe. He is, as an eminent New York critic expressed it, "on his way to the top of the ladder." Olevsky, an American citizen with a European background, has appeared with leading American orchestras such as the San Francisco Symphony, the National Symphony Orchestra of Washington, D. C., the Pittsburgh Symphony, the Chicago Symphony, the San Antonio Symphony and many others, and in Europe he has been soloist with most of the major orchestras including the Residentie of the Hague, the Philharmonic Orchestras of Stockholm, Oslo, Helsinki, and the Danish State Radio Orchestra of Copenhagen. He has also toured extensively in the Far East, and will this season again perform for American and European audiences in major recital and orchestra series.

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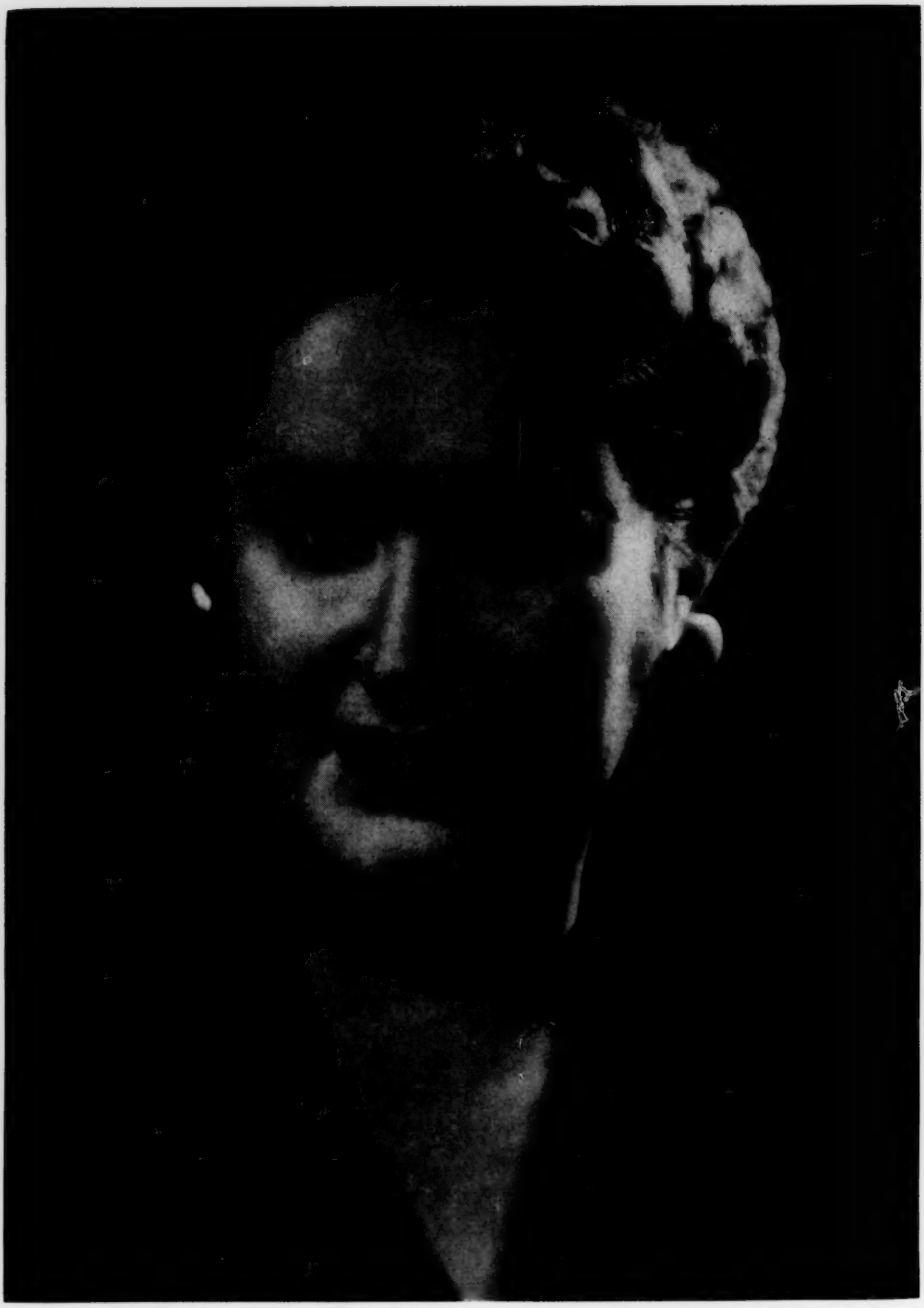

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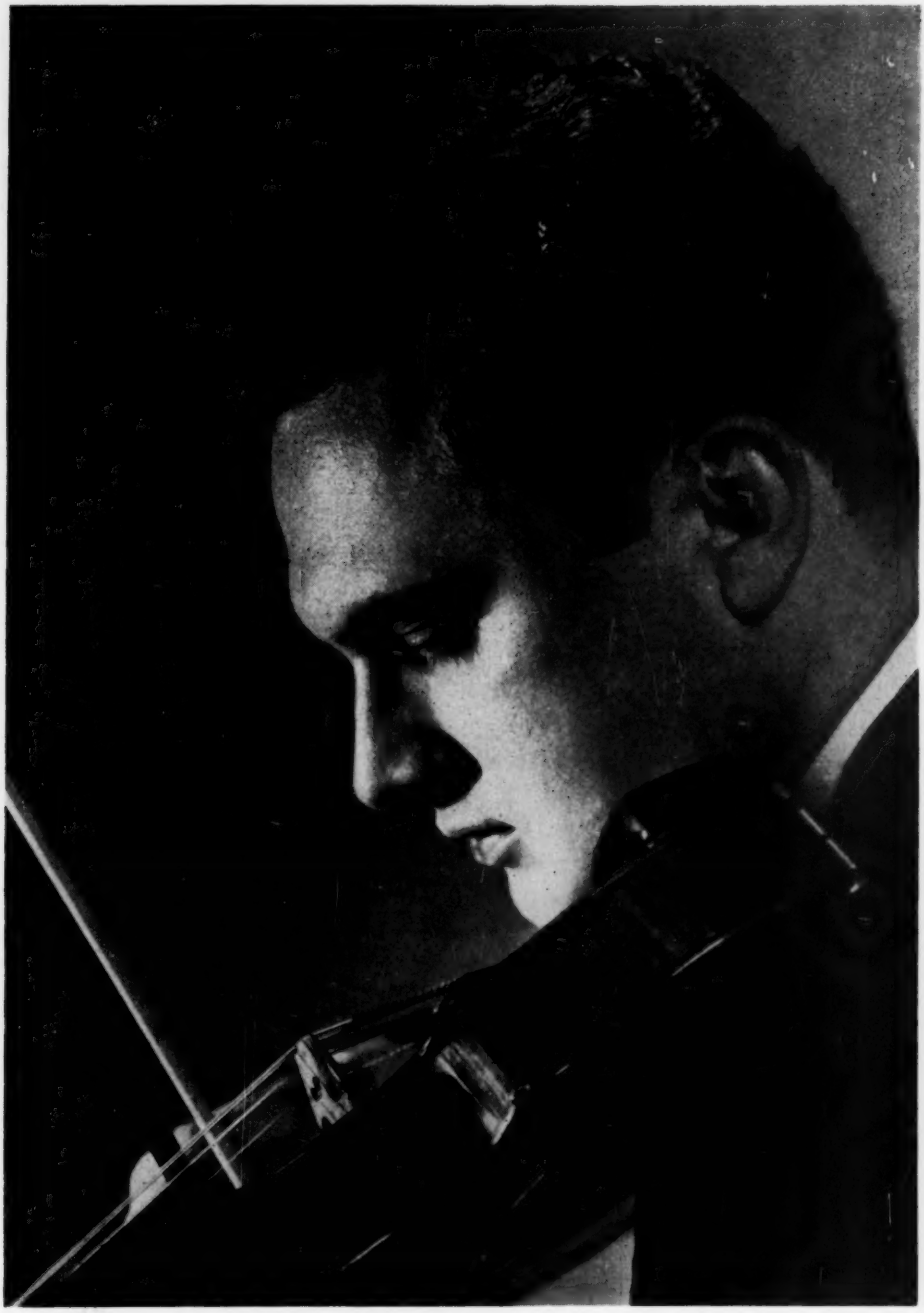

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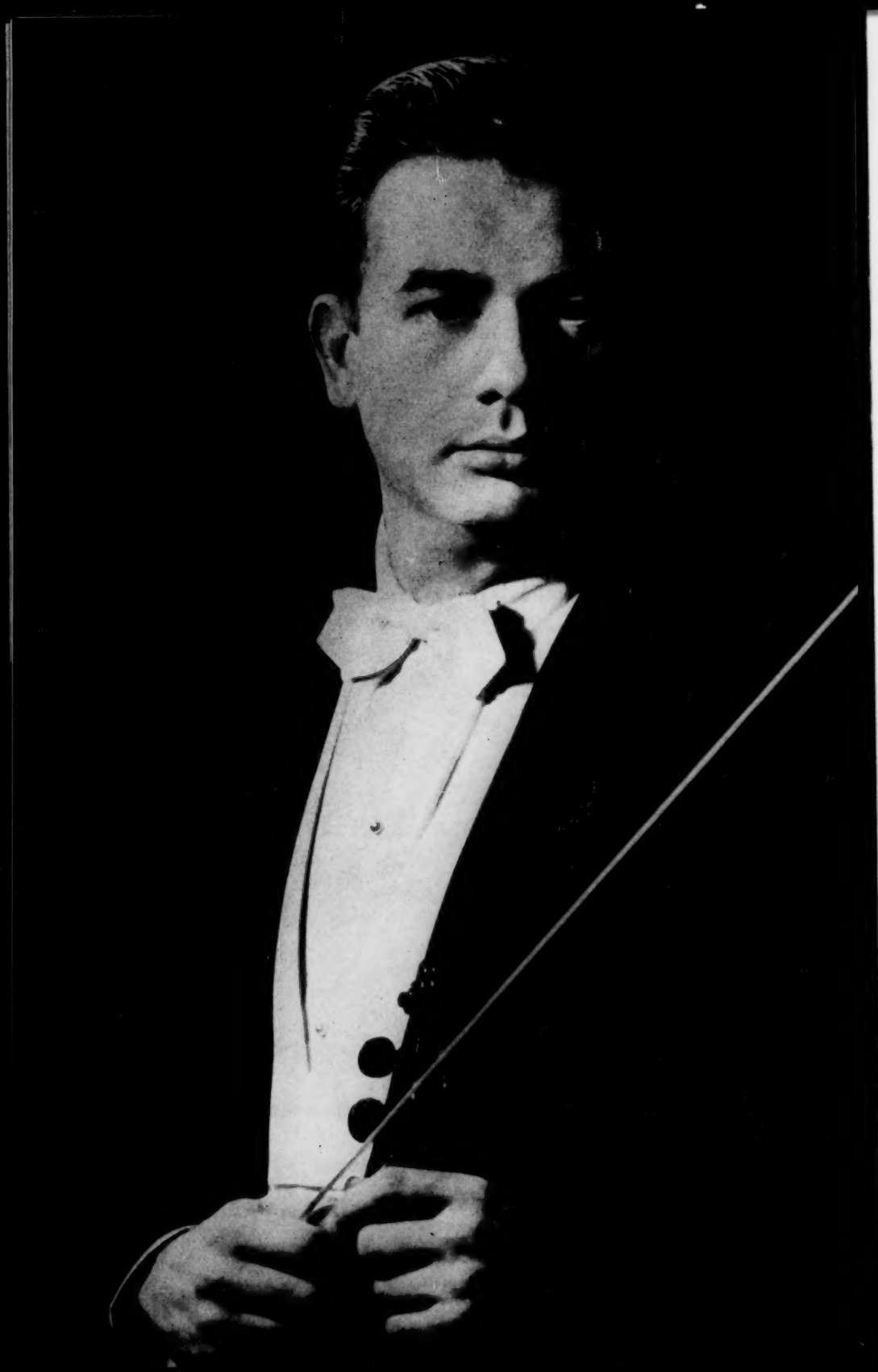

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That is why her crowded recital schedule is so often punctuated by guest appearances on the Ed Sullivan Show and other coast-to-coast telecasts—producers are aware of her tremendous visual appeal. *That* is why Arturo Toscanini and other famous conductors have invited her again and again to sing with their orchestras—sheer musicianship is what counts with them.

This combination of talents will account for Miss Turner's phenomenal successes on the singing stage. Triumph follows triumph during her annual engagements with our most illustrious companies—in San Francisco, where she began her career, in Chicago, in Philadelphia, in Cincinnati, in St. Louis—and her Rodgers & Hammerstein programs have left standing room only from Lewisohn Stadium to Hollywood Bowl.

A favorite of Metropolitan Opera audiences from the first, the golden-voiced star sings every contralto role in the enormous "Met" repertoire and then some — an incredible seventy-five in all. And New Yorkers will long remember her Madame Flora in Menotti's *The Medium*, a characterization which she created in the world permiere.

Press and public everywhere have esteemed her portrayals in *Carmen*, in *Aida*, in *Samson and Delilah*, in *Il Trovatore*, to mention but a few of her more notable achievements. The respected West Coast critic Alfred Frankenstein spoke only recently of her "perfect style" and that "exceptionally beautiful quality of tone which she never fails to command."

These are some of the reasons why Maestro Toscanini chose her when casting his immortal radio performance of *The Masked Ball*—one of the great events in operatic history, fortunately recorded by RCA Victor.

And these are some of the reasons why Twentieth Century-Fox chose her when casting its CinemaScope version of *Carousel*—one of the great events in motion picture history, now playing in theaters across the land.

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Victor I. Seroff, Saturday Review:

"Julia Smith's is not the first book about Aaron Copland or the last. But it is the most complete, for I doubt that the author in her meticulous treatment of the subject has overlooked a single thing. Since Mr. Copland himself went over the manuscript the book has the stamp of authenticity and the seal of approval for Miss Smith's own interpretations of his music. These, besides being useful for students, can serve as program notes wherever and whenever the works are performed. There will be more chapters to add to this study, and more books to be written, but Miss Smith's volume will always serve as an indispensable basis."

Ronald Eyer, Musical America:

"As a practical musician, Miss Smith is most at home when she is analyzing the structure of a specific work, tracing the origin of its thematic materials, and noting details of the composer's changing rhythmic and harmonic usage. Here long and painsaking research is evident, and the author's explicit information about the music makes her book an invaluable manual for any performer, student or program annotator concerned with Copland's works. The book is happily free of any fuzzy philosophizing about the man or his music or of any high-toned discussion of the esthetics involved. It is essentially the respectful, but unemotional view of one musician looking at another, and as such is an interesting and useful volume."

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THE AUTHOR — Julia Smith was born in Texas and received her B.A. from North Texas State College. She attended the Juilliard Graduate School in New York on a Fellowship in Musical Composition and received her M.A. and Ph.D. at New York University. Concentrating on composition, Miss Smith has written suites, operas, a symphony and a piano concerto, and her works have been performed by leading orchestras and over the air by the Columbia, Mutual and ABC orchestras. She has taught at Juilliard in the Theory Department.

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Mary Stretch, pianist, was born in Colorado Springs, Colorado. In 1936 she won a scholarship with Josef Lhevinne. She has also studied with Egon Petri, Frank Sheridan, and Carl Friedberg. Making her concert debut in New York in 1947, Mary Stretch has played many solo concerts in the United States and Canada. An accomplished chamber-music player, she has given first performances in New York of many American works, both solo and ensemble in Town Hall and other concert halls in the city and over various radio stations.

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"Displaying the fine musicianship which Newporters who had heard her before were expecting, Miss Stretch performed the Prelude, Chorale and Fugue by Franck with the vigor and assurance which characterized the greater part of her program, and tactfully complimented the more ethereal selections."—*Newport (R.I.) News*

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Teacher Index

PIANO

Clarence **Adler** 264
Irl **Allison** 268
Mme. Simon **Barere** 246
Edwine **Behre** 239
Ernesto **Berumen** 239
Mary Boxall **Boyd** 239
Isadore **Buchhalter** 280
Marie Brown **Curea** 238
Cecile **de Horvath** 280
Rose Lyon **DuMoulin** 249
May L. **Etts** 264
Charles M. **Galloway** 264
Elliot **Griffis** 246
Edwin **Hughes** 239
Dorothy Judy **Klein** 238
Beulah **Liggett** 238
Ruth **Luce** 239
Gladys **Mayo** 264
Richard **McClanahan** 264
Blanche **McGuire** 281
Dorothy **Mendelsohn** 281
Nat. Guild of Piano Teachers 267, 269
Wilda Fisher **O'Banion** 238
Blythe **Owen** 249
Wanda **Paul** 281
Esther **Payne** 281
Rose **Raymond** 264
Herbert **Ricker** 264
Nathan **Sacks** 239
Ardella **Schaub** 238
Luisa **Stojowska** 264
Olive **Wall** 249
Grace **Welsh** 284
Angela **Weschler** 264
Jules **Wolffers** 246

VIOLIN

Eunice **Wennermark** 238
Scott **Willits** 284

VOCAL

Solon **Alberti** 264
Patricia **Baker** 250
Elsa **Baklor** 247
Gennaro **Barbieri** 238
Renato **Bellini** 242
Dino **Bigalli** 280
Esther **Bowker** 280
William S. **Brady** 264
Leon **Carson** 247
Harriet **Case** 249
Lydia **Chaliapin** 248
Helen **Chase** 242
Pietro **Cimini** 238
Burton **Cornwall** 264
Nektar **de Flondor** 247
Fritz **de Garmo Zweig** 238
Tilly **de Garmo Zweig** 238
Maxine **Dorelle** 247
Elda **Ercole** 242
Frances **Ernest** 280
Romley **Fell** 248
Andrew **Foldi** 249
Michele **Fonticoli** 247
Caroline Beeson **Fry** 248
Nelli **Gardini** 280
Arthur **Gerry** 247
Frances **Grund** 280
Carl **Gutekunst** 264
Iona **Harms** 247
William Pierce **Herman** 242
John **Herrick** 245
Esther **Hoke** 287
Emilia **Ippolito** 245
Cecile **Jacobson** 247
Rita **Kittain** 248
Max **Klein** 245
Charles **LaBerge** 280
Esther **LaBerge** 280
Eunice Steen **Lamont** 280
Paul **Larey** 264
Sara **Lee** 264
Lila **LeeRoy** 244
Stella **Lenci** 248
Mme. **Lenox-Darcy** 264
Lotte **Leonard** 245
Grace **Leslie** 248
Robert **Long** 280
Thomas N. **MacBurney** 248
Samuel **Margolis** 242, 252
Anthony **Marlowe** 249
Alfredo **Martino** 242
Vera **Mazel** 247
Rosalie **Miller** 264
Sarah Peck **More** 248
Homer G. **Mowe** 247
Roberta **Nathan** 238
Pauline **Nessi** 242
Lillian **Nichols** 248
Mme. Seabury **Penaglia** 281
James M. **Price** 248
Frantz **Proschowski** 245
Marion **Proschowski** 245
Charles **Reading** 248
Margit **Reich-Szanto** 281
Harvey **Ringel** 249
Erma **Rounds** 281
Florence **Russell** 238, 250
Edgar **Schofield** 287
Rhea **Silberta** 247
Herta **Sperber** 264
Zenka **Stayna** 264
Nathan **Stewart** 238
Alfred **Stobbi-Stohner** 264
Dolf **Swing** 248
Robert **Tabori** 264
Earle **Tanner** 281
Bernard **Taylor** 244, 264
Fred **Trull** 284
Maude Douglas **Tweedy** 264
Mildred Strombs **Warenskjold** 251
Naomi **Watson** 284
Lili **Wexberg** 264
B. Fred **Wise** 284

COACHES & COACH-ACCOMPANISTS

Irene **Albrecht** 243
James R. **Angell** 243
William **Browning** 243
Hans **Bruck** 247
La Verne **Dayton** 238
Lela **Hanmer** 243
Otto **Herz** 246
Helen **Leefelt** 243
Raymond **McFeeters** 238
Gunda **Mordan** 244
Jan **Popper** 238
Schauwecker 281
Rhea **Shelters** 122, 243
Frances **Stowe** 243

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Mobile: MOBILE SYMPHONY (50 amat.). Edward Fendler, cond. Murphy High School (1400). Sam Betty, pres., 63 S. McGregor Ave., Spring Hill, Ala.
Montgomery: MONTGOMERY SYMPHONY (50 amat.). Edgar Glyde, Cond. Lanier Aud. (2000). James Robbins, mgr., P. O. Box 1905.

ARIZONA

Phoenix: PHOENIX SYMPHONY ASSOC. (82). Dr. Leslie Hodge, cond. Phoenix Union High School (2030). Mrs. Harvey Zorn, mgr., 19 E. Coronado Rd.
Tucson: TUCSON SYMPHONY (80). Frederic Balazs, cond. University Aud. (2500). F. H. Lowry, mgr., 2719 E. Broadway.

ARKANSAS

Fayetteville: UNIVERSITY OF ARKANSAS—FAYETTEVILLE SYMPHONY ORCHESTRA (61). Dr. Marx Pales, cond. and mgr. Fine Arts Center Concert Hall (500). Music Dept., University of Arkansas.
Fort Smith: FORT SMITH SYMPHONY ASSOCIATION, INC. (70). Harold Geiler cond. Darby Jr. High School (1500). Dr. Thomas L. Lee, mgr., 400 No. 15th St.
Little Rock: LITTLE ROCK PHILHARMONIC ASSOCIA. (70). Robert C. Rudolf, cond. Robinson Aud. (3000). Dr. Joe Norton, mgr., Chamber of Commerce.

CALIFORNIA

Bakersfield: KERN PHILHARMONIC ORCHESTRA (80). Edouard Hurlimann, cond. Harvey Aud. (1785). Melvil Sheldon, mgr., P. O. Box 1087.
Berkeley: YOUNG PEOPLE'S SYMPHONY ORCHESTRA (65-80). Jessica Marcelli, cond. Oakland Aud. (1950). Wm. E. Chamberlain, mgr., 2431 Ellsworth St. LITTLE SYMPHONY SOCIETY OF BERKELEY. Gregory Millar, cond. Lillian T. Garber, exec. sec'y., 818 Duboce Ave.
Burbank: BURBANK SYMPHONY (90). Leo Damiani, cond. City H. S. (1500). c/o City of Burbank Parks and Recreation Board, Burbank.
Castro Valley: SAN LEANDRO CIVIC ORCHESTRA. Benjamin Herring, cond. 8267 Totten St.
Carmel: MONTEREY COUNTY SYMPHONY ASSOC. (60). Gregory Millar, cond. Sunset School Aud. (750). F. T. Wurzmann, pres., P. O. Box 3851.
Fresno: NEW SYMPHONY OF FRESNO (59 amat.). Haig Yaghjian, cond. Fresno Memorial. Lynn Stewart, pres., P. O. Box 1055.
Inglewood: INGLEWOOD SYMPHONY ORCHESTRA (85). Ernst Gebert, cond., George Green Aud. (1100). Lawrence Wren, mgr., 5067 Elmwood Ave., Los Angeles 4, Calif.
La Jolla: MUSICAL ARTS ORCHESTRA OF LA JOLLA. (45). Nikolai Sokoloff, cond. La Jolla H. S. Aud. (600). C. H. Marsh, mgr., 743 Prospect St.
Long Beach: LONG BEACH PHILHARMONIC (75-100). Guest conductors. Long Beach Municipal Concert Hall (1325). Marian H. Higgins, mgr., 217 Santa Ana.
Los Angeles: CALIFORNIA BACH CIRCLE 23). Giovanni Camajani, cond. League Playhouse (540). Carl Post, mgr. 6611 Sunset Blvd., Hollywood. CALIFORNIA WOMEN'S SYMPHONY (55-85). Ruth Haroldson, cond. Ebelll Aud. (1400). Lu Ruth Anderson, mgr., 14079 Honeysuckle Lane, Whittier. HIGHLAND PARK SYMPHONY (75). Constantine Callinicos, cond. Franklin H. S. Aud. (1800). Tony Stefaniak, mgr. 2018 Berkshire Ave., S. Pasadena. HOLLYWOOD BOWL ASSOC. (92). Hollywood Bowl (20,000) Wm. Severns, mgr., 2301 N. Highland Ave. LOS ANGELES CHAMBER SYMPHONY (30-40). Dr. John Vincent, cond. Royce Hall Aud. (1800). Conrad H. Lester, Pres. P. O. Box 802, Beverly Hills. LOS ANGELES PHILHARMONIC ORCHESTRA (100). Dr. Eduard Van Beinum, cond., John Barnett, assoc. cond. Philharmonic Auditorium. Alice Taylor, 427 West Fifth St., Suite 422. LOS ANGELES COUNTY MUSEUM CHAMBER ORCHESTRA. Robert Craft, cond. L. A. County Museum. John Anson Ford, Bd. of Supervisors, L. A. County. WESTCHESTER PHILHARMONIC SOCIETY. Stanley Gould, pres., 8745 La Tijera Blvd., Los Angeles 45. WHITTIER COLLEGE CIVIC SYMPHONY (90). Ruth Haroldson, cond. Whittier H. S. Aud. (2500). John Maxson, mgr., Whittier College, Whittier.
Los Banos: SANTA CLARA SYMPHONETTE. Edward M. Azhverion, cond. and mgr.
Modesto: MODESTO SYMPHONY (85). Frank Mancini, cond, Modesto H. S. Aud. (1325). E. S. Kyte, pres., P. O. Box 610.
Oakland: OAKLAND SYMPHONY ORCHESTRA (85). Orley See, cond. Oakland Aud. 1950). R. E. Hillegos, mgr., 5744 Grisborne Ave.
Ojai: OJAI MUSIC FESTIVAL. Guest conductors. Nordhoff Aud. (450), and Ojai Civic Centre Bowl (800-1400, outdoors). Lawrence Morton, mgr., P. O. Box 185.
Palo Alto: PALO ALTO SINFONIETTA. Henry Hold, cond. Chester W. Baker, sec'y., 2271 Cowper St.
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ton-Sheraton Hotel. PASADENA SYMPHONY ORCHESTRA (93). Rochard Lert, cond. Pasadena Civic Aud. (3000). Mrs. W. C. Young, 181 S. Los Robles Ave. SAN GABRIEL VALLEY SYMPHONY. 1425 South Marengo.

Redmond City: PENINSULA SYMPHONY. Aaron Sten, cond. P. O. Box 732.

Richmond: RICHMOND SYMPHONY (47). Lee Cardo, cond. Richman Union H. S. Mrs. Hazel Salmi, mrg., Richmond Art Center.

Sacramento: SACRAMENTO PHILHARMONIC ASSOC. (75). Fritz Berens, cond. Sacramento H. S. Memorial. Mr. Ruth Arcand, mgr., 906 — 21st St.

San Anselmo: SYMPHONY GUILD OF MARIN (65). Sandor Salgo, cond. Marin Auditorium (1200). George E. B. Hill, mgr., P. O. Box 442.

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San Francisco: LITTLE SYMPHONY SOCIETY ORCHESTRA (30-35). Gregory Millar, cond. Veterans' Aud. (1098). Joseph Paul, mgr., 785 Market St., Room 806. SAN FRANCISCO SYMPHONY (100). Enrique Jorda, cond. Opera House (3252). Howard K. Skinner, mgr. c/o Opera House.

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Santa Barbara: PACIFIC COAST FESTIVAL ORCHESTRA. Leopold Stokowski, cond. Catherine Widstrup, Sec'y. c/o Hotel Biltmore.

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Santa Rosa: SANTA ROSA SYMPHONY ASSOCIATION (65). George Trombley, cond. Santa Rosa H. S. (1100). Dr. Lloyd K. Wood, mgr., P. O. Box 404.

Stockton: STOCKTON SYMPHONY ORCHESTRA (75). Manlio Silva, cond. Stockton H. S. (2000). P. O. Box 503.

Vallejo: VALLEJO SYMPHONY. Virl M. Swan cond. Raymond T. McCall, pres., 2112 El Dorado St.

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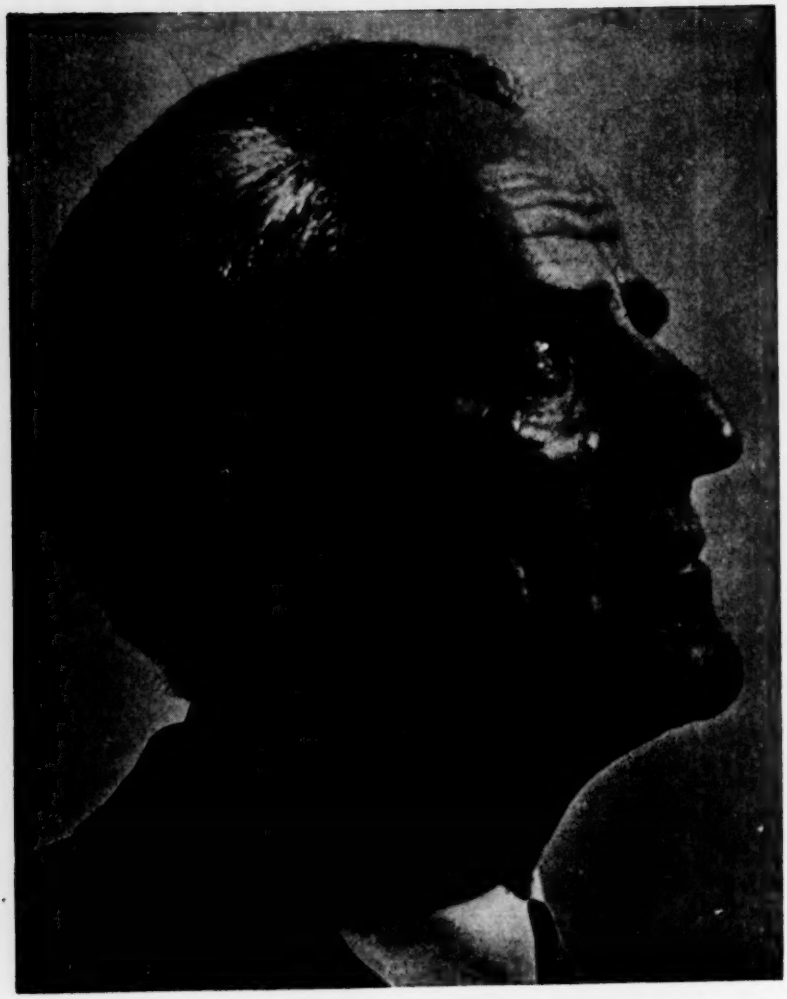

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*Coll. of Notre Dame — *Fledermaus*, 3 pfs. E.
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*Orange Coast Coll. — *Amahl*. E.
FRESNO: *St. Coll. — *Sunday Excursion*, 2 pfs. E.
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*Immaculate Heart Coll. — *Hoffmann*, 6 pfs.; *Bartered Bride*, 3 pfs. All E.
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ALLISON, Irl, pianist, music educator; b. Warren, Texas, Apr. 8, 1896; s. John Van and Mary Cleona (Richardson) A.; A.B., Baylor U., 1915; A.M., 1922; Dr. Music, Southwestern Conservatory, Dallas, 1947; LL.D degree Hardin-Simmons Univ., 1953; Mus. Doc., Houston Conser. 1955; attended Chicago Mus. Coll., summer, 1919; Columbia U., 1920-21, summer 1942; U. of Tex., summer 1943; piano study with Rudolph Hoffman, Josef Evans, Percy Grainger, Ernest Hutcheson, Harold von Mickwitz, Walter Gilewicz; m. Jessie Johnson, July 3, 1918; children—Mary J. (dec.) John (dec.) Irl, Lucile (Mrs. Therl Ockey) Dean of music, Rusk Coll., 1918-19; instr. piano, Baylor Coll. for Women, 1921-23; dean of fine arts, Montezuma Coll., 1923-27; dean of music, Hardin-Simmons Univ., 1927-34; Pres. Nat. Guild Piano Teachers, 1934, Am. Coll. Musicians, since 1945; founder Golden Rule Peace Movement and originator World Peace Programs (radio), 1948; manager National Piano-Playing Auditions (founder) since 1929; editor, The Guild Yearbook, 1936-45, Nat. Directory of Piano Teachers, 1936-45; Student's Handbook, 1943, '45, of Nat. Guild of Piano Teachers Author: "Through the Years"; "Our George." Man. Ed Piano Guild Notes since 1951. Contbr. to newspapers, music publications. Home: 1500 Murray Lane. Address: Box 1113, Austin 6, Texas.

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Argosy Music Corporation, 60 E. 42nd St., New York 17, N. Y.

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Contests and Awards

The following list of Contests and Awards has been gathered from many sources. For the reader's convenience, this listing is presented by category. When available, the addresses and entry dates have been included.

CONTESTS FOR COMPOSERS

AGO ANTHEM CONTEST. Auspices: American Guild of Organists. For an anthem for mixed voices, not exceeding six minutes in length. Open to any composer residing in the United States or Canada. Award: $150, and publication. Deadline: Jan. 1. Address: American Guild of Organists, 630 Fifth Ave., New York 20, N. Y.

AMERICAN CHAMBER OPERA COMPETITION. Auspices: Ohio University College of Fine Arts. For a chamber opera based on an American subject. Open to any American composer. Award: $250, and production by the Ohio University Opera Workshop. Deadline: May 1. Address: Hollace E. Arment, Director, Opera Workshop, School of Music, Ohio University, Athens, Ohio.

ANTHEM CONTEST. Auspices: Almuni Association of the Choir School of St. John the Divine. For an anthem for any combination of voices, with or without acompaniment, with special ecclesiastical text. Open to any American composer. Award: $100, and publication. Deadline: Jan. 15. Address: F. S. Billyou, Choir School Alumni Association, Cathedral Heights, New York 25, N. Y.

ANTHEM CONTEST. Auspices: Church of the Ascension, New York City. For an anthem suitable for Whitsuntide (Pentecost) for mixed voices with or without organ accompaniment, not to exceed seven minutes duration. Award: $100, and publication. Deadline: Feb. 1. Address: Secretary Anthem Contest, 12 W. 11th St., New York 11, N. Y.

ANTHEM CONTEST. Auspices: Chapel Choir Conductors' Guild, Capital University. Open to all composers. Deadline: Sept. 1. Address: Everett W. Mehrley, Mees , Conservatory Capital University, Columbus, Ohio.

ARCARI FOUNDATION. Original concerto for accordion and orchestra. Autumn. Award: $1,000. Address: Arcari Foundation, 14 Merion Road, Merion Station, Pa.

JOSEPH H. BEARNS PRIZE. Auspices: Columbia University. Composition in large form; orchestral, chamber, choral with orchestra or stage work. Open to any American 18-25 inclusive. Award: $1,200, summer. Address: Sec., Columbia Univ., 116th St. and Broadway, N.Y.C. 27.

BENJAMIN AWARD. For original, restful, and resposal composition for orchestra. Spring: Award: $1,000. Address: Benjamin F. Swalin, North Carolina Symphony, Chapel Hill, N. C.

BERKSHIRE MUSIC CENTER SCHOLARSHIPS. Open to students of the Center in composition, singing, conducting, violin playing, and 'cello playing. Award: Tuition and prizes of $250 to $350. Address: Berkshire Music Center, Tanglewood, Lenox, Mass. Margaret Lee Crofts Scholarship, Heifetz Prize, Serge Koussevitsky Composition Prize, Piatigorsky Prize.

CHARLES IVES AWARD. Auspices: National Federation of Music Clubs. Open to composers between the ages of 16 and 18. Award: $600 scholarship providing a summer's study at the Indian Hill Music Workshop, Stockbridge, Mass. Address: National Federation of Music Clubs Headquarters, 445 W. 23rd St., New York 11, N. Y.

CHOPIN SCHOLARSHIPS. Auspices: Kosciuszko Foundation. Open to American composers between 17 and 30 for works in larger forms. Award: $1,000. Address: Kosciuszko Foundation, 15 E. 65th St., N. Y. C. 21, N. Y.

COMPOSERS PRESS PUBLICATION AWARD CONTEST. For works in the following categories: brass ensemble, solo French horn with piano, art song and an anthem, a cappella or with organ as well as a piano teaching piece and a violin teaching piece. Award: a royalty contract with the publishers. Deadline: June 15. Address: Composers Press, Inc., 1211 Ditmas Ave., Brooklyn 18, N. Y.

DAVIDE CAMPARI CONTEST. Auspices: Circolo della Stampa di Milano. For an opera previously unpublished and unproduced. Open to anyone. Award: 5,000,000 lire. Deadline: March 31, 1957. Address: Segretaria del Concorso, presso il Circolo della Stampa, Palazzo Serbelloni, Corso Venezia 16, Milano, Italy.

DELTA OMICRON COMPOSITION CONTEST. Auspices: Delta Omicron, nat'l. professional music fraternity. For an unpublished choral work for women's voices. Open to all women composers. Address: Lela Hanner, American Conservatory of Music, Kimball Hall, Chicago, Ill.

J. FISCHER & BROTHERS PRIZE. Auspices: American Guild or Organists. For writing of compositions for the organ. Open to any musician residing in the U. S. or Canada. Award: $100, Spring. Address: Am. Guild of Organists, Rockefeller Center, 630 Fifth Ave., N. Y. C. 20.

FRIENDS OF HARVEY GAUL COMPOSITION CONTEST. For a sacred Easter solo with piano or organ accompaniment, not to exceed ten minutes. Award: $200, and publication. For a composition for solo harp. Award: $100. Both contests are open only to citizens of the United States. Deadline: Dec. 1. Address: The Friends of Harvey Gaul Contest, Mrs. David Murdoch, 315 Shady Ave., Pittsburgh 6, Pa.

GERSHWIN MEMORIAL CONTEST. Auspices: B'nai B'rith Victory Lodge Foundation. For an orchestral work of no more than 15 minutes duration. Open to American composers under 30 years of age. Award: $1,000, and performance by the New York Philharmonic-Symphony. Deadline: Aug. 31. Address: B'nai B'rith Hillel Foundations, 165 W. 46th St., New York 36, N. Y.

H. W. GRAY PRIZE. Auspices: American Guild of Organists. For composition of anthems. Open to any musician residing in the U. S. or Canada. Award: $100, and royalties. Spring. Address: Am. Guild of Organists, Rockefeller Center, 630 Fifth Av., N. Y. C. 20.

HARP COMPOSITION CONTEST. Auspices: Northern California Harpists' Association. For a harp solo and for a work for harp in a solo capacity in combination with one or more instruments. Open to composers of any nationality. Awards: $200 each. Deadline: Dec. 31. Address: Yvonne LaMothe, 687 Grizzly Peak Blvd., Berkelev 8, Calif.

HUNTINGTON HARTFORD FOUNDATION AWARD FOR MUSICAL COMPOSITION. For contributions in the field of musical composition; contributions over a career which are recognized as distinguished. Award: $500 and an invitation to reside at the Foundation Estate for six months; Summer. Address: Huntington Hartford Foundation, 2000 Rustic Canyon Rd., Pacific Palisades, Cal.

HENRY ELIAS HOWLAND MEMORIAL PRIZE. Auspices: Yale University. For achievement of marked distinction in the field of fine arts. Open to citizens of any country. Award: $1,500. Address: Sec., Yale Univ., 105 Wall St., New Haven, Conn.

KIMBALL AWARD. Auspices: Chicago Singing Teachers Guild. For a song set to any English text, with piano accompaniment. Award: $200, and publication. Deadline: Feb. 1. Address: David Austin, American Conservatory, 25 E. Jackson Blvd., Chicago 4. Ill.

MAC DOWELL COLONY FELLOWSHIPS. Auspieces: Edward MacDowell Associations, Inc. Open to composers, artists, writers, and others engaged in creative work. Provides board, room, private and secluded studios and other privileges. Address: Edward MacDowell Association, 1083 5th Ave., N.Y.C. 28.

MENDELSSOHN GLEE CLUB AWARD. For a male chorus of not more than six minutes duration, with text by an American author or selected from the Bible. Open to any composer who is a citizen of the United States. Award: $100. Deadline: Sept 1. Address: The Mendelssohn Glee Club, 154 W. 18th St., New York 11 N. Y.

MIDLAND MUSIC FOUNDATION COMPOSITION CONTEST. Auspices: Midland Music Foundation. For orchestral and/or choral works of ten to twenty minutes duration. Open to any United States composer. Awards: $2,000 first prize, others of $1,500 and $1,000. Deadline: July 1. Address: Midland Music Foundation, State at Buttles St., Midland, Mich.

NATIONAL FEDERATION OF MUSIC CLUBS YOUNG COMPOSERS CONTEST. Auspices: National Federation of Music Clubs. For a sonata or comparable work for solo wind or string instrument with piano; for a choral work, either unaccompanied, or with accompaniment for piano, organ, or a group of not more than ten wind or string instruments. Open to any citizen of the United States between the ages of 18 and 25. Deadline: April. Address: National Federation of Music Clubs Headquarters, 445 W. 23rd St., New York 11, N. Y

NATIONAL INSTITUTE OF FINE ARTS AND LETTERS AWARD FOR DISTINGUISHED ACHIEVEMENT AND GRANTS IN MUSIC. For achievement in the arts. Open to any foreign composer or non-member American living in America. Award: $1,000. Intermittently. Address: Nat'l. Inst. of Arts and Letters, 633 W. 155th St., N. Y. C. 32.

NATIONAL LEAGUE OF AMERICAN PEN WOMEN SCHOLARSHIP AWARDS. See Singers awards.

OHIO UNIVERSITY OPERA CONTEST. Auspices: Ohio University School of Music. For a chamber opera of 45 to 60 minutes duration. Open to any composer who is a citizen of the United States. Award: performance by the university opera workshop during the summer. Deadline: June 1. Address: George Muns, director of the workshop School of Music, Ohio University, Athens, Ohio.

PULITZER PRIZE IN MUSIC. Auspices: Columbia University. For distinguished musical composition in the larger forms. Open to any composer who is a U. S. resident. Award: $500. Spring. Address: Sec. of the Advisory Board, 518 Journalism Bldg., Columbia Univ., 116th St. and Broadway, N. Y. C. 27.

ROCHESTER PRIZE SCHOLARSHIP. Auspices: University of Rochester. For study at the Eastman School of Music. Open to secondary school grads. Award: $100-$1,000. Address: Edward H. Easley, Dir. of Admissions, Eastman School of Music, University of Rochester, Rochester 3, N. Y.

ROME PRIZE FELLOWSHIP. Auspices: American Academy in Rome. To promote fine arts and classical studies in U. S. Open to U. S. citizens without restriction. Award: renewable one year fellowships of $3,000 each in several classifications. February. Address: Am. Academy in Rome, 101 Park Av., N.Y.C. 17.

SIBELIUS PRIZE. Auspices: Wihuri's Foundation for International Prizes. For activity that has contributed to the intellectual and economic welfare of mankind. Open to internationally known and acknowledged composers of music. Award: about $32,500 (varies). Intermittently. Address: Wilhuri's Foundation for Internat. Prizes, Kulosaarentie 44, Helsinki, Finland.

SIGMA ALPHA IOTA'S AMERICAN MUSIC AWARDS COMPETITION. Vocal solo for high or medium voice or for a choral work for woman's voices. Spring. Award: $300 and publication. Address: Mr. Spivacke, 3201 Rowland Place N W., Washington 8, D.C.

STUDENT COMPOSERS RADIO AWARDS. Open to students enrolled in accredited public, private, or parochial secondary schools, or in accredited colleges or conservatories of music in the United States and Canada. Awards: totaling $7,500. Deadline: Feb. 15. Address: Mrs. W. G. Bothwell, 316 Beech St., Pittsburgh 18, Pa.

TAMIMENT INSTITUTE COMPETITION. For an original string quartet. Award: $1,000 and performances. Deadline: March 31. Address: Tamiment Institute, 7 E. 15th St., New York 3, N. Y.

THOR JOHNSON BRASS COMPOSITION CONTEST. Auspices: Cincinnati Conservatory of Music. For works for brass choir. Open to student composers in the United States, England, Finland, and France. Awards of $350, $175, and $75. Deadline: March 20. Address: Cincinnati Conservatory of Music, Highland Ave. and Oak St., Cincinnati 19, Ohio.

WILLIAM AND NORMA COPLEY FOUNDATION AWARDS. Auspices: William and Norma Copely Foundation. The foundation grants awards of $1,000 and $100 to individuals from time to time in the field of musical composition. Address the foundation at 1 N. LaSalle St., Chicago 2, Ill.

WASSILI LEPS COMPOSITION COMPETITION. Awards: $300, $100. Address: Dept. of Music, Brown University, Providence, Rhode Islands. For Rhode Island natives only.

WHITNEY OPPORTUNITY FELLOWSHIPS. See Singers' Awards.

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CONTESTS FOR PERFORMERS

Singers

Marian Anderson Scholarship Award. Auspices: Marian Anderson Scholarship Fund. For aid to promising vocal students. Open to any vocal student between 16 and 32. Cash awards. Autumn. Address: Alyse Anderson, Sec., Marian Anderson Scholarship Fund, 762 S. Martin St., Phila. 46.

American Theater Wing Concert Award. Open to singers enrolled in the American Theater Wing Professional Training Program. Provides for an expense-free debut recital. Autumn. Address: Admissions Sec., Am. Theater Wing, 351 W. 48th St., N. Y. C. 36.

Annual Young Artists Auditions. Auspices: National Association of Teachers of Singing. Open to all young singers. Awards: $500, 100, and $50 as well as auditions with the Metropolitan Opera Company, Lyric Opera Company of Chicago, and the San Francisco Opera Company. Address: Charles Pearson, Nat'l Audition Chairman, Waban 68, Mass.

Blanche Thebom Scholarship. Open to singers between the ages of 25 and 30 who plan a professional career. Awards: $750. Deadline: Oct. 15. Address: Blanche Thebom Scholarship Foundation, Suite 300, 711 Fifth Ave., New York 22, N. Y.

Berkshire Music Center Scholarships. See listing under Composers.

Concert Artists Guild Annual Award. Performing artists under the age of 30. Award: Expense-free Town Hall or Carnegie Recital Hall debut recital. Spring. Address: Concert Artists Guild, 119 W. 57th St., New York 19, N. Y.

G. B. Dealey Memorial Award. Auspices: Dallas Morning News. For recognition of instrumental or vocal talent. Open to any instrumental musician or singer between 18-25 who was either born in Texas or resident of Texas for 6 months. Award: $250 and appearance with Dallas Symphony Orchestra. Winter. Address: Young Artist Competition, Mrs. Frank Pearcy, Dallas Women's Symphony League, 5962 Luher Lane, Dallas.

Experimental Opera Theater of America. Auspices: New Orleans Opera House Association. Open to singers under 28 (soprano), 30 (mezzo-soprano), and 32 (tenor, baritone, or bass). Regional auditions. Award: Appearances in leading roles in professional performances in New Orleans. Deadline: Feb. 15. Address: Experimental Opera Theater of America, 420 St. Charles Ave., New Orleans 12, La.

Federal Republic of Germany Scholarship. Young performing artists. Award: Travel, tuition, and maintenance at any institution of higher learning in Western Germany. Address: Federal Republic of Germany Scholarship, Institute of International Education, New York City.

Frank LaForge Contest for Singers. Auspices: Musicians Club of New York. Award: $500 scholarship. Preliminary auditions on April 9. Address Mrs. A. Eakin, 350 West 57th St., New York 19, N. Y.

Friday Morning Music Club Award. Auspices: Friday Morning Music Club Foundation, of Washington, D. C. Date: Sept. 11-12. Open to American singers between the ages of 18 and 26. Award: $1,000 scholarship. Address: Mrs. Kathryn Hill Rawls, 1805 37th St., N.W., Washington 7, D. C.

Anne M. Gannett Scholarship. See Instrumentalists Awards.

International Competition for Musical Performers. Auspices: Conservatory of Music, Geneva, in collaboration with Radio Geneva and the Swiss Romande Orchestra. Open to singers, pianists, violinists, guitarists, oboe players, and horn players of any nationality between the ages of 15 and 30. Awards: two or more prizes in each category, from 500 to 1,200 Swiss francs. Deadline July 14. Address: The Conservatroy at Geneva, Switzerland.

Jugg Award. Auspices: Jugg, Inc. Open to singers, pianists, and violinists ready for public appearance. Award: debut recital at Town Hall. Deadline: Jan. 31. Address:: Kenneth A. Williams, 270 St. Nicholas Ave., New York, N. Y.

Marie Morrisey Keith Scholarship. See Instrumentalists Awards.

Kate Neal Kinley Memorial Award Fellowship. See Instrumentalist Awards.

Los Angeles Bureau of Music Scholarship. Young Los Angeles singers between the ages of 14 and 20. Award: $500. and $250. scholarships. Address: Los Angeles Bureau of Music, 1306 City Hall, Los Angeles 12, California.

Metropolitan Opera Auditions of the Air. Open to young singers with promising vocal equipment for an operatic career. Awards: in the form of scholarship for further study. For applications for preliminary auditions write William Marshall, American Broadcasting Co., 7 W. 66th St., New York 23, N. Y.

Michaels Memorial Music Award. Auspices: Ravinia Festival Association. Open to singers, pianists, and string players between 18 and 29 years of age. Auditions in Chicago in April with preliminary hearing for Eastern candidates in New York City. Award: $1,000 and a solo appearance with the Chicago Symphony at Ravinia during the summer. Deadline: Feb. 17. Address: Michaels Memorial Music Award, 108 N. State St., Chicago 2, Illinois.

National Federation of Music Clubs Biennial Student Awards. For an outstanding musician in three categories: keyboard instrument, voice, and strings. Open to anyone within age limits 16 to 25. Award: $200. Address: Chairman of Student Auditions, Mrs. Gaillard B. Fuller, 404 E. Main St., Loudonville, O.

National Federation of Music Clubs Young Artist Auditions. Open to American-born violinists, pianists, singers, and chamber ensembles, from 20 to 30 years of age. Awards, in each category: $1,000, or a Town Hall debut. Additional awards: Management contract with Inter-Allied Artists Corporation, for an American-born lyric tenor placing in the final auditions; paid solo appearances with the Boston Symphony Pops and with the Cincinnati Symphony, for winners in the other categories. Deadline: March 15. Address: Nat. Federation of Music Clubs, 445 W. 23rd St., New York 11; or Mrs. R. E. Wendland, national chairman, 1204 N. Third St., Temple, Texas.

National League of American Pen Women Scholarship Awards. See Instrumentalist Awards.

Naftzger Young Artists' Audition. Auspices: Naftzger Fund for Fine Arts. For singers and instrumentalists under 24, who are residents of Kansas or students in a Kansas school. Award: Appearance with Wichita Symphony and prizes of $200 and $100. Deadline. Feb. Address: Wichita Symphony Office, 213 S. Water, Wichita, Kan.

Naumburg Competition. Auspices: Walter W. Naumburg Musical Foundation. Open to singers, pianists, violinists, violists, and cellisst between the ages of 16 and 30. Auditions in March and April. Award: A Town Hall debut sponsored by the foundation during the 1956-57 season. Deadline: Feb. 1. Address the foundation at 130 W. 56th St., New York 19, N. Y.

New England Music Show Contest. Outstanding New England vocalists and instrumentalists. Award: Two $500. prizes. Address: Arthur Fielder's Talent Search, c/o Post Office Box 288, Waltham 54, Mass.

New York Madrigal Society Award. See under instrumentalists.

Opera Workshop, Pennsylvania College for Women. Auspices: National Federation of Music Clubs. Open to women between 16 and 25 who participate in competitive audi-

tions as singers. Award: One tuition scholarship at Pennsylvania College for Women, Pittsburgh for each state. Summer. Address: Chairman of Student Auditions, Mrs. Gaillard B. Fuller, 404 E. Main St., Loudonville, Ohio.

Rochester Prize Scholarships. See Composers Awards.

Rome Prize Fellowship. See Composers Awards.

Stillman-Kelley Scholarship. Auspices: National Federation of Music Clubs. For vocalists and instrumentalists. Open to native citizens of the United States, not over 17 years of age; Award: scholarship renewable for 3 years totalling $1,000. Address: Chmn., Mrs. John H. Bateman, 50 Ridgland Dr., Greenville, So. Car.

Tulsa Philharmonic Young Artists Auditions. Auspices: Women's Association of the Tulsa Philharmonic. Open to residents of the States of Oklahoma, Kansas, or Arkansas, or resident students in the tri-state area who are less than 31 years old. Awards, in three categories — piano, voice, strings: $100 each and solo engagement for one of the winners. Deadline: Feb. 15. Address: Tulsa Philharmonic, 515 S. Main St., Tulsa, Okla.

Leonard Warren Scholarship. Auspices: Metropolitan Opera Company. Open to any singer under the age of 30. Award: One year's vocal study. Winter. Address: Leonard Warren Scholarship, 160 W. 63rd St., N. Y. C.

Whitney Opportunity Fellowships. Auspices: John Hay Whitney Foundation. Open to citizens of the United States and territories who have not had full opportunity to develop their talents because of arbitrary barriers. Awards ranging from $1,000 to $3,000. Deadline: Nov. 30. Address the foundation at 630 Fifth Ave., New York 20, N. Y.

Woolley Fellowship. Auspices: Governors, United States House of the Cite Univeritaire, Paris. Open to graduate students in music or art desirng a year of study in Paris during 1956-57, and under the age of 35. Four scholarship awards of $1,000 each. Deadline: Feb. 1. Address: United States Student Department Institute of International Education, 1 E. 67th St., New York 21, N. Y.

YM & YWHA Young Artists Contest. Auditions held in May. Open to young pianists, violinists, cellists, and singers who have not as yet made a major debut in New York City. Award: $100, and a debut recital at the Y's Kaufmann Auditorium. Address: A. W. Binder, Music Director, Lexington Ave. at 92nd St., New York 28, N. Y.

Young Artists Contest. Auspices: University of California Committee on Fine Arts Productions. Open to California pianists, violinists, and singers under 28. Award: Joint debut recital in Los Angeles and $100. Deadline: March 12. Address: Fine Arts Productions, University of California, University Extension, Los Angeles 24, Cal.

Young Artists Instrumental and Vocal Awards. See listing under Instrumental Awards.

Young Connecticut Artists Competition. Auspices: Connecticut Valley Music Festival. Open to residents of Connecticut not older than 25 (not over 30, for singers). Award: a paid engagement in the festival's summer season. Deadline: Jan. 15. Address: Mrs. L. G. Junek, Haddam, Conn.

Instrumentalists

A.G.O. Organ Playing Competition. Auspices: American Guild of Organists. For virtuosity in playing the organ. Open to any organist under 25. Award: Bronze plaque and $1,500 scholarship from Jean Tennyson Fund. $500 scholarship from Wurlitzer Memorial Fund. Autumn. Address: American Guild of Organists, Rockefeller Center, 630 Fifth Ave., N. Y. C. 20.

A.G.O. Organ Playing Contest. Auspices: American Guild of Organists. For virtuosity in playing the organ. Open to any member of the Guild under 25. Award: $500. scholarship and bronze plaque; Autumn. Address: American Guild of Organists, Rockefeller Center, 630 Fifth Ave., N. Y. C. 20.

Berkshire Music Center Scholarships. See listing under Composers.

Birmingham Symphony Orchestra Award. Young performing musicians. Award: Solo appearance with the Birmingham Symphony orchestra and a $200. prize. Address: Birmingham Symphony Orchestra Competition, Birmingham, Alabama.

Busoni Prize. Auspices: Busoni Music Festival. Aug. 25 to Sept. 5. Open to pianists of any nationality. Award: 500,000 lire and concert engagements in Italy. Address: State Conservatory C. Monteverdi, Bolzano, Italy.

Chopin Prize. Competition held in Warsaw, Feb. 22 to March 21. Open to pianists of any nationality between the ages of 16 and 32. Award: 30,000 zl. (approx. $7,500). Deadline: Oct. 17. Address: Chopin Competition Committee. Krakowskie Przedmiescie 15/17, Warsaw, Poland.

Concert Artists Guild Annual Award. See Singers Awards.

G. B. Dealy Memorial Award. See G. B. Dealy Memorial Award for singers.

Antal Dorati Scholarship. Young conductors. Award: $500. and 26 weeks personal instruction from Dorati in music aesthetics, composition and orchestral conducting. Address: Antal Dorati Scholarship, University of Minnesota, Minneapolis, Minn.

Alice M. Ditson Award. Open to American conductors for service to American music. Spring. Award: $1,000. Address: Alice M. Ditson Fund, Columbia University, N. Y. C. 27.

Fort Collins Annual Young Artist Competition. Open to performing instrumentalists of high-school age. Audition: January 25, 1957. Award: $100 and an appearance as soloist with the Civic Symphony Orchestra, and $50., and consideration for a four year scholarship in applied music study at Colorado A. & M. College. Address: Fort Collins Annual Young Artist Competition, Music Building, Colorado A. & M. College, Fort Collins, Colorado.

Fort Worth All-City Piano Concerto Contest. Award: $100. prize and guest appearance with the All-City Senior High School Orchestra. Address: All-City Piano Concerto Contest, All-City Senior High School, Fort Worth, Texas.

Friedberg Scholarship. Auspices: Carl Friedberg Music Foundation. Open to pianists between 16 and 25 years of age. For study with Mr. Friedberg in New York. Deadline: May 15. Address: Lonny Epstein, president of the foundation, 401 West End Ave., New York 24.

Anne M. Gannett Scholarship. Auspices: Foundation for the Advancement of Music. For performance as musician. Open to veterans whose musical careers were interrupted by military or naval service and who wish to resume their studies. Award: $500. Intermittently. Chmn. of the Board of Trustees. Mrs. Robert W. Roberts, 515 Brithwaters Blvd., St. Petersburg, Fla.

Grand Prix Vianna da Motta. Open to pianists of all nationalities, between the ages of 16 and 35. Cash award and several engagements by various concert societies in Portugal. Deadline: Oct. 1. Address: Concurso Musical Internacional Grande Premio Vianna da Motta, c/o 19, Rua Arriaga, Lisbon, Portugal.

Hinds Honiqman Schoalrship. Auspices: National Federation of Music Clubs. Open to students of band or orchestral instruments who are between the ages of 12 and 20. Award: 6 weeks tuition at the Transylvania Music Camp, Brevard, North Carolina. Address: Mrs. G. Ernest Moore, 311 E. Edenton St., Raleigh, North Carolina.

International Competition for Musical Performers. See under singers.

Jugg Award. See under singers.

Kate Neal Kinley Memorial Award Fellowship. Auspices: University of Illinois. Open to university graduates. Award: $1,300 for one year of advanced study of the fine arts in this country or abroad. Deadline: May 15. Address: Dean Allen S. Weller, College of Fine and Applied Arts, University of Illinois, Urbana, Ill.

Marie Morrisey Keith Scholarship. Auspices: Natl. Federation of Music Clubs. For performance as a musician. Open to young musicians, 16 to 25 years of age; Award: one $250 scholarship allotted on a regional basis. Address: Chmn., Mrs. E. H. Houston, Benton, Ark.

Leschetizky Debut Recital Contest. Auspices: Leschetizky Asso. of America. Open to American pianists between the ages of 17 and 25. Award: New York debut recital during 1956-57. Deadline March 15. Address: Mary Boxall Boyd, 44 Nassau St., Princeton, N. J.

Leventritt Award. Auspices: Edgar M. Leventritt Foundation. Open to pianists between 17 and 28. Award: appearances with the New York Philharmonic-Symphony and other major orchestras. Deadline: Jan. 31. Address the foundation at 30 Broad St., New York 4, N. Y.

Marguerite Long-Jacques Thibaud Competition. Open to pianists and violinists of all countries between the ages of 15 and 32. Awards: first prizes of $1,000 each, concert and recording engagements; other prizes. Deadline: May 20. Address the secretary of the competition at 46 rue Molitor, Paris 16, France.

Merriweather Post Contest. Open to performing musicians of high school age. Award: Guest appearance with the National Orchestra (Wasnington). a $600 scholarship to Julliard School of Music and a $500. cash prize. May. Address: Merriweather Post Contest, c/o National Orchestra, Washington, D. C.

Michaels Memorial Music Award. See under singers.

Music Festival of the South Scholarship. Open to performing high school student musicians. Award: solo appearance with the New Orleans Philharmonic Symphony Orchestra, a $1500. scholarship to Belnaven College, and a $1000. scholarsnip to second place winner. February. Address: Music Festival of the South Competition, c/o New Orleans Philharmonic-Symphony Orchestra, New Orleans, La.

National Federation of Music Clubs Biennial Student Awards. See under singers.

Naftzger Young Artists' Audition. See under singers.

National Federation of Music Clubs Young Artist Auditions. See under singers.

National Guild of Piano Teachers Awards. Open to pianists and teachers of piano of all ages. Awards from $750. to $250, totalling $18,698. Address: National Guild of Piano Teachers Award., Austin, Texas.

National Institute of Arts and Letters Grants in Art, Music, and Literature. For further promotion of creative work in the fields of art, music, and literature. Open to any musician. $1,000 award. Address: Nat. Inst. of Arts and Letters, 633 W. 155th St., N. Y. C. 32.

National League of American Pen Women Scholarship Awards. Open to any woman member of senior class in any college or university in U. S. Given for outstanding accomplishment in music. Award: $500. Address: Mrs. A. Lamson, 1952 Shenandoah Drive, Seattle, Wash.

Naumburg Competition. See singers awards.

New England Music Show Contest. See singers awards.

New York Madrigal Society Award. For singers and instrumentalists. Award: Town Hall debut recital. Competitive auditions to be held in Sept. Address: The New York Madrigal Society, 817 Steinway Hall, New York City.

Paderewski International Contest. Auspices: Geneva Conservatory. For pianists. Held May 2-3, in Geneva, Switzerland.

Competition Nicolo Paganini. Open to violinists of any nationality who are under the age of 35. Award: 2,000,000 lire, 1,000,000 lire, and 500,000 lire. October Address: Civico Liceo Musicale Nicolo Paganini, Via Pisa 56, Genova, Italy.

Peabody Conservatory of Music Scholarship. Auspices: Nat. Federation of Music Clubs. For playing of string instruments. Open to students 16 to 25 years of age. Award: 3 yr. scholarship, $600 yearly with board and room for the first year added, at Peabody Conservatory of Music. Spring. Address: Nat. Fed. Headquarters, 445 W. 23rd St., N. Y. C. 11.

Queen Elizabeth of Belgium Competition. Auspices: the Belgian Government. May, 1957 — open to pianists between the ages of 17 and 30. Awards totaling 600,000 Belgian francs. Deadline for applications: Jan. 31. Address: Manager, International Competition Reine Elisabeth de Belgique, Palais des Beaux-Arts, 11 rue Baron Horta, Brussels.

Rochester Prize Scholarships. See Composers Awards.

Stillman-Kelley Scholarship. See under singers.

Society of American Musicians Competitions. Auditions are open to violinists and violists of the Chicago and Midwest area who have not been winners in any final audition conducted by the society. Award: A paid solo performance in Orchestra Hall (Chicago). Address: Gustave Dunkelberger, 5709 Dorchester Ave., Chicago 37, Ill.

Third International Casella Piano Contest. Open to all pianists between the ages of 15 and 32. Contest to be held in Naples, April. For further information write the secretary of the Academia Musicale, Napoletana, Largo Giulio Rodino 29, Naples, Italy.

Tulsa Philharmonic Young Artists Auditions. See under singers.

Whitney Opportunity Fellowships. See singers awards.

Woolley Fellowships. See singers awards.

YM & YWHA Young Artists Contest. See under singers.

Young Artists Contest. See under singers.

Young Artists Instrumental and Vocal Awards. Auspices: The Music Education League, Inc. Open to American pianists, violists, violinists, and cellists between 15 and 25, female vocalists between 21 and 30, and male vocalists between 21 and 35. Award: An expense-free appearance with orchestra in Town Hall, N. Y. C. Spring. Address: The Music Education League, Inc., 119 W. 57th St., N. Y. C. 19.

Young Connecticut Artists Competition. See under singers.

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Recording Companies

The following list of major record labels includes only companies which record classical or semi-classical music. In most cases, the name of the company's director of artists and repertoire is included.

Angel Records. c/o Electric & Musical Industries (U.S.) Ltd., 38 West 48th Street, New York 36, N. Y. Dario Soria, President.

Bartok Records. 113 West 57th Street, New York 19, N. Y., Peter Bartok, Director A.&R. R.E.B. & Bartok labels issued.

Cadence Records. 40 East 49 Street, New York, N. Y. Archie Bleyer, Director A. & R.

Caedmon Records. 277 Fifth Ave., New York, N. Y. Marianne Roney and Barbara Cohen, Directors of Literary Repertoire.

Capitol Records, Inc. 1730 Broadway, New York, N. Y. Richard C. Jones, Director A. & R. Capitol & Cetra labels issued.

Classic Editions, Inc. 719 Tenth Avenue, New York, N. Y. Irving Kratka, Director A. & R. Music Minus One label also issued.

Colosseum Records, Inc. Oakwood Road R.R. 3, Norwalk, Connecticut. Bruno G. Ronty, Director A. & R. Colosseum Red & Gold Labels issued.

Columbia Records. 799 Seventh Avenue, New York 19, N. Y. David Oppenheim, Director Masterworks A. & R. Labels issued: Columbia Masterworks, Entre.

Concert Hall Society, Inc. 71 Fifth Avenue, New York, N. Y. Allen Silver, Director A. & R. Opera, Chamber, and Musical Masterpiieces in limited editions, Jazz Tone and Stereophonic Tapes also issued.

Cook Laboratories. 101 Second, Stamford, Connecticut.

Decca Records, Inc. 50 West 57 Street, New York, N. Y. Is Horowitz, Director Classical A. & R. Deutsche Grammophon, Archive Production, Polydor products on Decca label as well as Coral label issued.

Epic Records. 799 Seventh Ave., New York 19, N. Y. Charles Schicke, Director of Classical A. & R.

Esoteric Records, Inc. 238 East 26 Street, New York 10, N. Y. Wm. Fox, Director Classical A. & R.

Folkways Records. 117 West 46 Street, New York 36, N. Y. Moses Asch, Director Classical A. & R.

Haydn Society, Inc. 40 East 19 Street, New York 3, N. Y. Victor H. Cotten, Director Classical A. & R. Haydn Society & Anthologie Sonore labels issued.

London Gramophone Corp. 521-539 West 25 Street, New York, N. Y. Remy Van Wyck Farkas, Director of Classical A. & R. Telefunken, Durium, L'Oiseau Lyre, Ducretet-Thomson, And London International labels also issued.

Lyrichord Discs, Inc. 619 West 54 Street, New York 19, N. Y. Peter Fritsch, Director Classical A. & R.

Mercury Records. 745 Fifth Avenue, New York, N. Y. Wilma Kozart, Director of Classical A. & R. Emarcy label issued also.

M-G-M Records. 701 Seventh Avenue, New York 19, N. Y. Edward Cole, Director Classical A. & R.

New Records. 16 Hollywood Avenue, Tuckahoe, N. Y.

RCA Victor Records. 155 East 24 Street, New York, N. Y. Alan Kayes, Director of Classical A. & R. Red Seal, Camden, Vik, and Childrens' Blue Bird labels issued.

Renaissance. 304 East 74th Street, New York, N. Y. Bernard Lebow, President. Period, Stradavari, and Scala labels issued.

Spa Records. c/o Society Participating Artists, Inc., 420 Broadway, Saratoga Springs, N. Y. F. Charles Adler, Director Classical A. & R.

Unicorn Records. 75 State Street, Rm. 1009, Boston 9, Mass.

Urania Record, Inc. 233 Main St., Bellville, N. J. Ronald Wise, Director A. & R.

Vanguard. 256 West 55 Street, New York, N. Y. Seymour Solomon, Director Classical A. & R. Bach Guild label also issued.

Vox Productions, Inc. 236 West 55 Street, New York 19, N. Y. George Mendelssohn, President. Vox & Pantheon labels issued.

Westminster Recording Co., Inc. 275 Seventh Avenue, New York 1, N. Y. Dr. Kurt List, Director Classical A. & R. WN, XWN, WLE, W-LAB, WP, OPW, TRC labels issued.

Zodiak Records. 501 Madison Avenue, New York, N. Y. Irwin and Howard, Directors.

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